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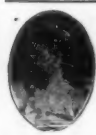
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THE MUSICAL COURIER,  
BERLIN, W. LINKSTRASSE 17.  
March 21, 1900.

Looking through the issue of March 7 of THE MUSICAL COURIER just received, I find the following editorial paragraph:

After a number of conferences among an active set of people interested in giving grand opera in English in this city, it was decided to await the arrival of Reinhold Herman, who has been in Berlin and who is to report on details. Mr. Habelman, who is also to be interested in the project, will return to Europe soon after Mr. Herman's arrival. The sum of \$100,000 is first to be subscribed before the matter assumes form. Subscription lists are out for the purpose. And

yet we cannot see how this scheme is to be made artistic without the foundation of opera—a permanent orchestra and a permanent chorus. It seems that these are the elements essential to it as a beginning.

If the writer of these highly sensible and timely remarks had been present at a concert at the New Royal Opera House (Kroll's), in which Reinhold L. Herman butchered in the most horrible style imaginable Berlioz's "Damnation of Faust," he would certainly have enumerated among the "essential elements," and in fact, the most essential one of all, for the establishment of grand opera in English, the presence of a competent conductor. Such a guiding spirit is, of course, a *conditio sine qua non* in any and every operatic undertaking, and it was just in this essential element where Mr. Herman was not at all in his element. More miserable conducting and a poorer interpretation of a grand work I have rarely witnessed.

I do not blame Mr. Herman for the deficient quality of the second rate orchestra which had been gotten together under some difficulties for Manager Loewenstein's now defunct cycle of subscription concerts, although Mr. Fiedler, of Hamburg, showed what can be accomplished even with so heterogeneously mixed up a mass of musicians by a competent conductor. I will also in all fairness acknowledge that the chorus, which had been gathered *ad hoc* and was not in all of its departments (especially in the matter of tenors) constituted of extraordinary material, was fairly well trained. But there Mr. Herman's merits stopped. He would evidently make in the new English opera a pretty reliable and fairly efficient chorus master, such as he had also shown himself in the training of the New York Liederkreis chorus.

But as a conductor he will never do. He lacks the most essential quality of all, the pronounced feeling for rhythm, as was evidenced in the namby-pamby way in which he conducted one of the most stirring orchestral episodes ever written, the Rakoczy March. He succeeded in this as well as in the other two well-known purely orchestral numbers of the Berlioz score, viz., in the ethereal "Dance of the Sylphs" and in the scintillating minuet of the "Will o' the Wisp," in not making a success with them. This is a difficult thing to accomplish, as anyone will concede who ever attended a concert performance of these most effective and popular excerpts. The minuet he took so slowly that the poor piccolo player had a hard time in economizing his breath, and the whole movement thereby became almost intolerably dragging. All through the performance Mr. Herman dragged everything unmercifully, so that I should rather see him in the position of a dragoman than in that of a first conductor.

The soloists were also hampered by this injudicious conductor. Mrs. Herzog, who is musical to the tips of her taper fingers, managed to pull the orchestra along with her, despite the conductor, in her Gothic song of Marguerite, and, of course, she sang charmingly and purely as ever. But poor Sommer, our Royal Opera House first

lyric tenor, who has only his good voice and ear, but is not overwhelmingly intelligent musically, just like ever so many other lyric tenors, had a hard time of it and I believe he thanked his stars when he got safely off the stage at the close of the concert.

Entirely insufficient in every way musically, in point of tone production and tone quality, as well as characterization of the rôle, was the baritone, Steeger, whom I remember as a member of an operatic ensemble at the Metropolitan Opera House in New York many seasons ago. He evidently has not improved any since then.

A performance of "Tristan and Isolde" at the Royal Opera House, of which I heard more than two-thirds, was interesting to me through the fact that Richard Strauss conducted. He is perhaps the best and certainly the warmest interpreter of the master's most passionate music drama of any now alive. He beats Dr. Muck all hollow for artistic fire and temperament, though, of course, not for quiet circumspection and natural precision. But those are not the principal qualities I care to look for in the close of the first and the better portion of the second act of "Tristan."

The cast was of interest to our readers through the fact that the two title rôles were impersonated by artists who have also been heard in the United States.

Mrs. Saenger-Bettague brings to her rôle a prepossessing stage presence and those grand, sweeping gestures and poses in which Rosa Sucher excelled. Otherwise, however, her Isolde did not come up to anywhere near the great musical and dramatic height which that lady formerly attained in this, her best part. I liked Mrs. Bettague's singing in the final portion of the first act, especially in the scene in which she presents the love potion to Tristan. In the second act, however, she sang frequently so badly out of tune that I could not take pleasure, even in her impassioned acting.

Lilli Lehmann has finally succeeded in making out of her beloved lyric tenor, Paul Kalisch, a heroic one. If this result of training, and perhaps overtraining, will in the end turn out as happy and desirable a one as the teacher and wife so fondly and so persistently anticipates, the impersonation of Tristan hardly fortells. On the contrary, I am inclined to believe that, as was the case with the unfortunate Max Alvary, and is naturally most always the case when a lyric tenor has forced his vocal means into the service of dramatic rôles, the excessive demands made upon them will ultimately tend to destroy the voice not intended nor made for such use. That Paul Kalisch will not escape the same fate became clear to me at the close of the great love duet, when his upper notes had already lost nearly all their natural brilliancy, and the vibrating power of the middle and lower ones was so diminished that one could at times hardly distinguish them, although Strauss did his level best to hold his orchestral forces in check.

Miss Reul, otherwise an estimable artist, did not please me much as Brangaene; the difficult song from the tower she delivered rather poorly. Excellent, however, in fact one of the best Kurwenals I ever saw, was Baptist Hoffmann, who richly deserved the generous applause which a large audience bestowed upon the representatives in general, but upon the two first mentioned "guests" of the evening in special.

I must not forget to mention the beautiful big bass voice of Wittekopf, as in sonority it could easily vie with the bass clarinet, so obligato and ostinato, employed in the music allotted to the "tired" king. But the very fact that it sounded so big and burly made it seem somewhat incongruous in the reproduction of the utterances of the said unfortunately mated monarch.

A concert about the success of which I informed you by cable drew me to Leipzig on Thursday of last week.

It was styled an "extra Philharmonic concert," and it turned out to be just what it promised. To me the pièce de résistance of the program—in fact, the work in behalf of which and its composer and performer I undertook the trip—was the new second piano concerto in G minor by our Leipzig correspondent, and my particular friend, Alvin Kranich. I feel somewhat of a personal responsibility for this young artist's musical future, inasmuch as it was upon my advice, given to the sixteen or seventeen year old New York piano tuning and regulating, piano manufacturing apprentice, he took up the study of composition. I find it difficult, under the circumstances, to pass judgment of an unbiased nature upon the work of so close a friend; but I think I can state, according to strict truth, that Kranich scored it with an outspoken success, being enthusiastically applauded after each of the three regulation movements of his concerto, and three or four times most heartily recalled after the close of the work, which he performed with great brilliancy and telling effectiveness. As regards the composition itself, although it is neither the work of Tchaikowsky or of a Brahms, but simply that of a talented young musician who has studied to honest purpose, I find it, first of all, an immense improvement upon his first work of this genre. Given a like advance in the right direction in the third piano concerto, which Alvin Kranich is now on the point of finishing and which will be in the Liszt one movement form, this latter work should turn out to be an important one. This adjective, however, I cannot conscientiously apply yet to the second concerto, although it contains some movements of great beauty, such as the introduction of the second theme in A major after the heavy chord opening in G minor of the first movement. The romanza in B flat is also very melodious and pleasing, and in the final movement I noticed a lot of novel finger passage work which sounded quite brilliant. The form is the classic one nearly throughout, and the orchestration, though sonorous, judiciously avoids cramping the solo instrument, as is the case in many modern piano concertos by young composers I recently heard.

A genuine treat, and one worth making the trip to Leipzig, was the performance of the Tchaikowsky violin Concerto by Arno Hilf. The difficult work was reproduced here in the last years by half a dozen or more excellent violinists, not one of whom gave it the power and rhythmic pregnancy with which Hilf endowed his interpretation. He is to me one of the most interesting artists on the fiddle in existence, for he combines an infallible and very extraordinary virtuoso technic with a healthy, big tone and virile, as well as quite original, conception of the works he interprets.

Besides the Tchaikowsky Concerto, Mr. Hilf contributed to the program a group of smaller pieces, embracing the Lalo "Norwegian Rhapsody," the writer's "Idyll," and a couple of Brahms-Joachim "Hungarian Dances," after which the large and fashionable audience insisted upon hearing some more.

Something of a revelation to me was the Winderstein Orchestra and its energetic young organizer and conductor, Hans Winderstein, for I did not dream that the city which boasts of a Gewandhaus Orchestra, with a Nisch at its helm, could display so excellent a second band of musicians and so thoroughly satisfactory a kapellemeister. The accompaniments to the two concertos, difficult as they are, were performed with precision and at the same time discretion, and in verveful and enthusiastic reading on the part of Winderstein. I heard a rousing, as well as technically finished, reproduction of Beethoven's "Coriolan" overture, and of the, to me, still novel and refreshing symphony, "From the New World," by Antonin Dvorák.

I returned from Leipzig just in time for the Berlin première at the Royal Opera House of Siegfried Wagner's "Baerenhaeuter." The first opera of the master's son was received sympathetically by a representative audience and the fair success it achieved was a deserved one. I must acknowledge that I was pleasantly disappointed and not a little surprised over this first attempt rather late in life of a young composer whose talent was disputed him by no less an authority than his own father. The latter's and grandfather Liszt's blood, however, does not course in vain through the veins of Siegfried Wagner, albeit he is still far from being a second Richard. At any rate, the first two acts of his "Baerenhaeuter" are decidedly interesting and quite valuable, dramatically, however, more so than musically, while the third act has the great fault of being diffuse, and lacking both in inspiration and in logical development. What becomes apparent at once is that the young man has inherited the dramatic instinct of his father, and in his first work he shows himself a greater poet than composer, while Richard Wagner was pre-eminently an enormous composer and only in second place also a great dramatic poet. So much was also obvious at first hearing that the book of Siegfried Wagner's "Baerenhaeuter" is for the above-mentioned reason a far better one than the one furnished on the same subject to Arnold Mendelssohn by the poet, Dr. Hermann Wette. The latter's dramatization of Grimm's fairy tale is perhaps deeper

in the delineation of the characters and more replete with intellectual details, but Siegfried's book brings us into far closer sympathy with the hero and heroine of the story, and the whole exposé is clearer and more readily understood. With him Hans Kraft does not enter into a compact with the devil because an incomprehensibly fickle girl jilts him at the most inopportune moment, but because, returning from the war, the young soldier finds his poor mother dead and forgotten, himself unrecognized and because shelter is refused him even for one single night by hard hearted people. In Wette's book the disfiguration of the hero is brought upon him for no fault of his own, simply through the devil's own devilishness. Siegfried, however, gives the devil his due by furnishing him with a cause for changing Hans Kraft's outer physiognomy, because the young man has neglected to fulfill his duties in hell as agreed upon per contract. In a perfectly charming soliloquy Kraft, when scarcely left to his duties of stoker in hell, addresses his poor, dead mother in heaven, asking her pardon for having undertaken the job, and consoling her and himself by calling to mind that he has not sold himself, but merely hired himself out to the devil for one year. Then he begins to throw big logs of beech wood into the furnace under a big iron kettle, in which a number of damned souls are smouldering. Some of them, I don't know whether they are being boiled, steamed, roasted or broiled, begin to complain of the excessive extra heat, and, in the voice of one of them, who, though he has no longer a larynx or pharynx, emits tones of a veritable Fafner quality, Hans Kraft recognizes the soul of his former tyrant, the sub-officer Kaspar Wild. It is no more than human that he is about to put on a few extra logs to "devil" this old enemy, when he is stopped in this undertaking by the stranger. This personage Siegfried purloined from his father's Nibelungen "Wanderer," with whom he bears a striking resemblance. The stranger offers to throw dice with Hans Kraft for souls against gold, and the soldier enters into the bargain. Of course, he loses, just like the party in Meyerbeer's "Robert le Diable." The last throw of Kraft, however, with two dices, is the highest possible; it shows twelve points, and the young fellow is for a moment overjoyed. But then follows something that even Joshua Gregg never accomplished at Billy Moulds'. I have seen him throw twelve

with two dices any number of times, and I thought, of course, the stranger was going to tie Kraft at a dozen points and then beat him in the throw off. But the stranger has simpler means at hand to win the game; he chuckles—thirteen. The trick reminds me of an old poker story, supposed to have taken place in heaven, where somebody shows a hand of five aces, and is upbraided for committing "wonders," but which is too blasphemous to find a place in these columns. Kraft is, of course, amazed and then infuriated at this wonder, but when he raises a beech log to throw at the head of the stranger, a sort of getting at loggerheads with him, as it were, a radiant gleam of stage calcium light suddenly surrounds with a halo the saintly figure of the stranger, and Kraft is unable to execute the stroke. The stranger releases all the souls from the broiling kettle, and they sizzlingly and steamingly escape in an upward direction, presumably, and as I sincerely trust, heavenward. Then the stranger retires, leaving Kraft cogitating. Not for long, however, for the devil, finding his mess of souls gone, begins to protest, and his imps blacken Kraft and put his bearskin upon him for punishment, while the devil ejects him from the subterranean cave with the curse that he is to walk the earth in this garb and color until he finds a pure maiden who will kiss him in love.

This redemption is also brought about much more logically and easily in Siegfried's opera than in Mendelssohn's, through the circumstances that Luise, the youngest of the mayor's three pretty daughters, the two older ones of whom give Kraft the mitten, is touched by the fellow's tears and forlorn appearance. Pity, however, has often proved a mainspring to the engendering of love, and so it does in this case. Here, however, with the end of the second act, the opera should have ended. All the long third and final act brings, with its return to the Thirty Years' War and the heroic deeds of Hans Kraft, is irrelevant and has nothing to do with the development of the story. Moreover, the music, which is decidedly good, if at moments a trifle trivial, even to banality, also peters out in this last act. In the two first ones, however, it shows a lot of talent and not a little of ingenuity. Even the orchestration, though by no means so fine that it would needs have taken a Humperdinck, or a Mottl or a Kniese (I don't remember who else was said to have had a help-

ing hand in it), is effective and musicianly; above all it never covers up entirely the voices, as does that of his father, mostly in moments of the highest dramatic importance. Nor is Siegfried Wagner's music (in contrast to his words, which often remind one of his father's Poeterei) in any sense Wagnerian. When I met young Siegfried two seasons ago, he told me, and I think I related the fact at the time, that he had turned more to Weber than to his father for the music he was writing for this opera. I did not think of this confession while listening to it, but I was suddenly strongly struck by the resemblance to the style of Weber. Not the Weber of "Oberon" and "Euryanthe," to which Wagner, Sr., applied for guidance in his first works, and most strongly in his "Lohengrin"; but to the creator of "Der Freischütz," with all its freshness, naïveté, humor and folksong popularity. I really wonder that not one of my confrères seems to have noticed this Weber influence, though it is plainly apparent in many scenes and musical episodes. Certain it is that Siegfried Wagner's "Baerenhaeuter" gives fair promise of better things to

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come, for I know no other composer, Richard Wagner not excluded, who has written a better first opera. He deserved the dozen or thereabout calls before the curtain, for which he brought out with him the principals concerned in the cast, as well as the conductor, Dr. Muck and stage manager Tetzlaff. When the audience applauded most vigorously Cosima Wagner, who occupied a box in the first tier with her daughter Eva and old Klindworth, smiled a genuine broad Liszt smile, exposing a gleaming set of teeth that could successfully vie with those of Frank Van der Stucken, only his, I believe, are genuine.

The performance was excellent throughout, in fact, one of the very best I ever witnessed at the Royal Opera House. Knuepfer found the most characteristic tones and histrionic expression for the dryly humorous part of his Satanic majesty. Mrs. Herzog was coy and maidenish in voice and style as Louise, and Gruening as Hans Kraft, Bachmann, with the saintly unctuousness of voice that befits the part of the "stranger," Miss Rothauer, Lieban, Hoffmann and Wittekopf completed the most excellent cast.

Last night the Society for the Furtherance of Art (Art with a capital A) gave a concert at the Philharmonie which I can describe only as a superfluous one. The aims of this excellent society are to further the understanding of the members for unknown, but deserving art works. Musically, therefore, they follow in the footsteps of the Wagner societies. But the program of last night contained no number that falls under that description. It consisted of two works by Richard Strauss, conducted by the composer in person, one of which, the symphonic poem, "Death and Apotheosis," is universally acknowledged as one of the best and most sublime tone paintings of the entire musical literature. The other one, Mr. Strauss' latest symphonic poem, "Hildenleben," will never be thus classed even if a thousand performances of it be given, for despite some moments of supreme beauty, it is a mental and musical aberration, full of cacophonous and obstreperous episodes, which have no raison d'être and failing in inspiration at the very moment where it is most looked for, in the musical depicting of the hero's love story and the illustration of his wife's beauty. For once here Richard Strauss is not only tame, but he really grows weak. I hope, however, that it will not prove lasting impotency and that he soon may give to the world creations that are as strong again as his first symphonic poem.

Between the two Strauss works was placed the first act of Hans Pfitzner's music-drama, "Die Rose vom Liebesgarten." It does not fall under the head of "deserving art works," for it is the direst rot I ever heard in my life. I

really was unable to decide what seemed to me more inane and more stupid and meaningless, James Grun's alleged poetry or the setting of Pfitzner, in which I could not discover a vestige of musical thought. In my dilemma I asked the witty Alexander Moszkowski, who happened to cross my way and he promptly and tersely replied: "I prefer the lex Heinze." If you have followed the recent developments in the German Parliament's legislative session, you will appreciate the joke, if not, I am sorry I have no time or space to explain.

Kapellmeister Richard Langenhan, second conductor of the Munich Kaim Orchestra, who only recently conducted a concert here in Berlin with the Philharmonic Orchestra, died suddenly at Munich on Sunday last.

Miss Augusta Cottlow will play at a diplomatic reception at Ambassador White's next Monday, March 26.

Professor Martin Blumner, who, as I wrote before, retired from his post as conductor of the Singakademie Chorus after fifty-five years of active service, has been nominated "honorary director" of the said institution, and retains his lodgings in the Singakademie buildings free of charge, while his full salary will be paid him as a pension to the end of his days.

The pianists, Siloti and Sapellnikoff, have tendered to the Leipzig Gewandhaus committee a bust of Tchaikowsky, which is to be placed in the foyer of the Gewandhaus concert hall, where the busts of Bach, Beethoven, Mendelssohn, Schumann and Reinecke have also found a place.

John Philip Sousa will perform at some of his European concerts D. M. Levett's "Columbus" symphonic poem and the "Harlequinade."

A most pleasant as well as musically and vocally interesting acquaintance was the one I made in the person of Georg Reinotts-Lilljeberg, the Swedish basso profundo. He, a relative on the mother's side of Olof Strandberg, Sweden's erstwhile greatest tenor, sang for me some of the earnest and tender music of his native land. He has a voice that extends in range from G, fourth space below the staff, bass clef, to baritone high G, with no vibrato or tremolando. In fact, it is one of the finest and most sonorous organs I have heard for a long time. Mr. Reinotts-Lilljeberg will spend the summer on the Continent and at the Paris Exhibition, but intends to return to Berlin in the

fall, when arrangements for his early appearance with one or the other of our big choral societies will be made. The artist, who is equally as good a musician as he is a singer, will confine his operations to concert and oratorio work, and will in all likelihood not want for employment, as there is a palpable lack of genuine bass oratorio singers on account of the absence of high notes in the so-called basso profundo voices and still more the lack of deep notes in the ordinary bass-baritone voices.

Of other musical callers at THE MUSICAL COURIER office during the past week I may mention Ernest Hutcherson, who has just closed an engagement with Director Randolph as first teacher of the piano for the Peabody Institute at Baltimore. Daniel and Bertha Visanska of New York; Mrs. Clara Poole-King, contralto, and Mr. King, of New York; Misses Lyda and Catherine Bell, two young ensemble pianists from Indianapolis; Miss Claire Woodburg, from Philadelphia, like the two Bell sisters a pupil of Professor Jedliczka, and last, but not least, my old friend, D. M. Levett, of New York. O. F.

#### Hadden-Alexander at Home.

On the first Wednesday of each month Mrs. Hadden-Alexander is at home in her spacious Carnegie Hall studio, and at the last one Mrs. Raymond Brown's delightful talk on "The Rheingold" was the special feature; she has made a careful study of the operas, and is giving these talks professionally. The piano illustrations she gives herself, and with considerable orchestral effect. Others who participated were Miss Frances Jones, of Portland, Ore.; Miss Lansing, of Troy, and Morris Parkinson.

#### Crane Normal Institute, Potsdam.

Miss Crane sends THE MUSICAL COURIER the handsome prospectus of the institute, containing much of interest, among other things statistics showing that 86 per cent. of the graduates have taught in public schools, of whom 67 per cent. taught in this State; nearly all the States of the Union have at present teachers from this school.

#### Miss Roberts, of Elmira.

By request of friends, Miss Roberts gave her talk on "Song" in Elmira last Saturday, being the same as given at the Waldorf-Astoria a month since. She was assisted by Miss Helen Mandeville, soprano, and Reinhold Ivanovitch Warlich, basso.

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## Zeisler's Silver Jubilee.

**M**USICAL Chicago continues to talk about the Bloomfield-Zeisler jubilee recital which was reported at some length in THE MUSICAL COURIER last week. That the leading musicians of Chicago and the leaders in the world of society, would attend the recital and assist in making it a most brilliant success was gratifying. Following are some interesting criticisms from the leading Chicago papers:

Lamartine has said, "Music is the literature of the heart; it begins where speech ends." It sounds every emotion in the experience of human nature, expresses every feeling known to man with a power possessed by no other art. But with all its adaptability as a medium of expression, being "dependent upon variations of pitch and accent to convey its meaning," it is undoubtedly too vague, too indefinite to be universally understood in its intellectual form. There are many chances of the interpreter failing to catch the composer's meaning, and how many more are there of his failing to convey this meaning to others?

One does not always get a true conception of the thought of a writer who conveys his ideas in our own every-day language. Is it not possible to misunderstand the letter of an intimate friend whose ways of thinking are well known to us? So it need not be a matter of wonder if it is difficult to comprehend the thought of a stranger who has perhaps lived in another age, whose surroundings, education and mode of thought are unfamiliar to us, who presents his ideas through so intangible a medium as musical sounds.

Woman, with her sympathetic nature, her quick intellect and keen powers of intuition, has shown herself to be peculiarly adapted to search out the hidden thoughts of the great composers, and to convey them to her hearers untouched by her own personality.

Of the many women famous as interpreters of piano music Clara Schumann, Teresa Carreno, Sophie Menter, Annette Essipoff and Fannie Bloomfield-Zeisler have attained the greatest prominence.

Of the four great pianists of the present day the European critics of authority name Fannie Bloomfield-Zeisler as the greatest, not only in the poetry of conception and technical finish, but in intellect and real musicianship. She is a player of intense dramatic power, and has often been compared with Sarah Bernhardt for her climaxes, which "are won through impulse and a self-forgetfulness which is complete." With her dramatic power she unites remarkable intellect, deep poetic feeling and a sympathetic quality which alone would make her eminent. It is a rare gift to be able to make a Chopin Nocturne so spiritual that there seems to be something sacred about it, and this gift belongs to Madame Zeisler.—Rose Case Haywood in Times-Herald, March 25, 1900.

Mrs. Fannie Bloomfield-Zeisler's recital in Central Music Hall Saturday evening, on the occasion of the twenty-fifth anniversary of her first public appearance as a pianist, proved to be quite as brilliant an event as had been expected. The audience was large and included many of the best known musicians in Chicago, among them Carl Wolfsohn, who was Mrs. Zeisler's earliest instructor. The pianist was greeted with enthusiasm and the evening terminated in an ovation, the pianist being recalled again and again and compelled to add encore after encore. That Mrs. Zeisler's ripened talent, now at the end of a quarter of a century of devoted effort in her art, deserves this generous recognition, need hardly be said. With high natural gifts at the outset, she has succeeded in this period in placing herself among the most enjoyable and thoroughly equipped pianists now before the public. In Saturday evening's program, which was sufficiently trying, including Schumann's "Etudes Symphoniques," the Schubert-Liszt "Hark, Hark, the Lark," and "The Erl King," she triumphed by sheer excellence of legitimate piano playing. The performance was in fact worthy of the occasion, which signalizes appropriately both the eminent position taken by Mrs. Zeisler in her field of art and the local public's appreciation of her work.—Chicago Record, March 26, 1900.

Twenty-five years ago Fannie Bloomfield-Zeisler, then a little girl of ten, made her first appearance as a pianist on the concert stage in this city. Last night she celebrated the quarter-centennial anniversary of that event with a jubilee concert at Central Music Hall, this time, however, not as a little girl of wonderful promise, who was listened to with curiosity, but as the greatest of women piano players, her laurels all won and her fame world wide.

She played last evening that same Andante in F major, by Beethoven, which she gave under the auspices of the Chicago Beethoven Society on her first appearance, but to it she added a varied program of works requiring for their expression the greatest virtuosity. She was listened to by a large audience, numbering not only many prominent society people, but nearly all of the leading musicians of the city. There were present, for instance, Carl Wolfsohn, who gave her her earliest instruction; Clarence Eddy, who traveled 200 miles to join with his presence in the celebration, and Henry Greenbaum, her earliest patron in her musical career. To witness her triumph there had come also her relatives and those of her husband from New York and other cities, including among them her brother, the famous philologist, Prof. Maurice Bloomfield, of Johns Hopkins University.

Mrs. Zeisler's work was received with much applause and many

expressions of enthusiasm. After the first numbers Schumann's "Etudes Symphoniques," she was recalled half a dozen times, and was presented with bouquets of roses, and after she had played Liszt's piano setting of Schubert's song, "The Erl King," she was not permitted to withdraw from the stage until she had rendered an encore, for which she chose a military march by the same composer.

Chicago has been Mrs. Zeisler's home ever since she was two years old. From 1878 to 1883 she studied in Vienna, and since then she has had ever-increasing fame for her splendid interpretations of the greatest music of all composers. Her triumphs have been repeated in Europe as well as in America. The celebration was arranged by F. Wight Neumann.—Times-Herald, March 25, 1900.

Mme. Fannie Bloomfield-Zeisler celebrated with a piano recital last night at Central Music Hall the completion of a quarter of a century of public life as a concert pianist. The exact twenty-fifth anniversary of her debut was February 26. She was greeted by a good-sized audience, which gathered both to congratulate the artist and be entertained with what it was known beforehand would be a fine illustration of pianistic art.

Twenty-five years is a long time and a matter to be reflected on with seriousness. If at the conclusion of such a period one finds oneself worse off or even no better off than at its beginning there is just cause for regret and discouragement. But if twenty-five years have served but as a means for steady and sure artistic growth and ripening, as in the case of this gifted woman, their flight is not to be deplored. Especially is this true with Mme. Bloomfield-Zeisler, who finds herself still less than thirty-four years old. Since her initial appearance, when less than ten years of age, she has accomplished wonderful things, winning renown for herself throughout the musical world with her extraordinarily beautiful playing.

The local profession was largely represented in the audience last night, among those present being Carl Wolfsohn, who was one of Mme. Bloomfield-Zeisler's first teachers. When she advanced to the piano to begin her program the audience broke into loud applause, which was so prolonged that she was obliged to bow her acknowledgments before she could enter on her task.

Throughout the evening the audience evinced the keenest enjoyment, vociferously applauding every number, calling the player back time and again during the intermissions, and demanding encore after encore, until the program was extended by nearly half its length. This adulation, it may be unhesitatingly said, was well deserved.

Of all the throngs of piano players one hears nowadays, Mme. Bloomfield-Zeisler remains, after all, one of the most thoroughly satisfactory. No affectation nor sentimental nonsense comes to notice in her performances, which are uniformly characterized by straightforward and legitimate virtuosity. Her technique is exceptional, even in these days of phenomenal dexterity; her tone is unusually plastic and beautiful, and her musical perception is thoroughly sound. And beneath the grasp of real artistic genius all of these fundamental qualities are combined in interpretations which seem to reveal the composer's own meanings and purposes, rather than in an exploitation of the player's individuality.

It is hardly necessary to particularize as to the program presented last evening. All of the numbers were played with the singular combination of dash and poesy which one expects from Mme. Bloomfield-Zeisler, and her performance, as a whole, left little to be desired. The Schubert-Liszt "Hark, Hark, the Lark," and the G flat Etude of Chopin had to be repeated on the spot; and following the "Erl King" the applause was so boisterous and protracted that, after returning several times to bow to the audience, the player at last found it imperative to meet the general demand for an encore, playing the Schubert-Tausig "Marche Militaire" in brilliant fashion. The program finally concluded amid another demonstration, which at last resulted in a final encore.—Tribune, March 25, 1900.

## Ovide Musin.

On Wednesday last the hall of the Grande Harmonie was crowded, as the Association Artistique gave its first orchestral concert. The program was most attractive, and the affiliation of M. Ovide Musin, the celebrated Liege master, and successor of Cesar Thomson at the Liege Conservatory, increased remarkably the interest of the evening.

M. Ovide Musin is an admirable artist, and Brussels now counts within her walls the three masters who are the glory of the Belgian violin school.

There was no lack of ovations for the celebrated violinist after his masterly execution of the "Concerte Russe" of Lalo, given for the first time in Brussels.

Mme. Ovide Musin sang with distinction the "Queen's Air" from "The Enchanted Flute."—Le Reforme, Brussels, March 24.

A sensational concert was given last Friday by the Royal Society of Harmony. The famous Liege school of violin was represented by the class of Ovide Musin, whom we know to be a violinist of the highest value. We can affirm to-day that in him the professor equals the virtuoso. What ensemble, what justness, what precision in the different numbers executed in unison by all the class. It was so homogeneous that, closing the eyes, one could have thought that all these sonatas were drawn from one formidable instrument. The studies executed in the first part of the concert demonstrated

that all the pupils already possess a sure and developed mechanism, and that they know how to make use, with ease, of the bow in all its resources. The pieces were executed with a feeling and style which do honor to the artistic education given by their devoted teacher. The concert was a great success for the master, the pupils and the Royal Conservatory of Liege.

The concerts of the Artistic Association were resumed this week at the Grande Harmonie. M. Ovide Musin, professor of violin at the Liege Conservatory, formed the principal attraction of the concert. An artist of talent, possessing a beautiful tone and a sober technique, he displayed easily the virtuosity and the distinction of his playing in the "Concert Russe" of Lalo, a picturesque work given for the first time at Brussels.—Le Guide Musical, Brussels, March 25.

## Artist and Contract.

**T**HE French violinist, Henri Marteau, was, during his last sojourn in Montreal, the recipient of a writ of summons, enjoining him, in the name of the Queen, to appear before the Superior Court of Canada to answer the demand of George I. Sheppard, manager, and Edward G. O'Connor, journalist, who claimed from him the sum of \$608.10.

Messrs. Sheppard and O'Connor were, in November, 1898, doing business together under the name of "The Dominion Entertainment Bureau." Around that date they entered into a contract with Henry Wolfsohn, of New York, who engaged himself to secure the artistic services of Marteau for two concerts, to be given at Montreal on the 6th and 7th of March, 1899, and one at Ottawa on the 8th. The violinist failed to show up; hence the action. The amount claimed represents the cost of trips to New York and Ottawa, rental price of concert halls, and loss of profits.

Marteau gallantly faced the music, and asked, through his attorneys, that the action be returned in court at once. He was then examined as a witness, both on behalf of the plaintiffs and on his own behalf, and pleaded to the action, stating that he was no party to the contract entered into between the plaintiffs and Wolfsohn, and does not know the terms thereof. It appears by the defence that Marteau, in 1899, leased his services to Wolfsohn for the giving of a certain number of concerts in America; but in the February of that year he became so ill, after a long and arduous season in Russia, that his medical adviser strictly forbade him to cross the ocean, and that as a consequence he had to cancel his contract with Wolfsohn. By this arrangement he was to be paid a fixed amount to represent the fee payable in respect of each performance. Mr. Marteau furthermore relies upon a clause of the contract between the plaintiffs and Wolfsohn which stipulates that in case of unavoidable accidents the agreement would not be binding upon the parties.

The case is in progress, and will be watched with interest by the admirers of the violinist. Mr. Percy W. P. Sharp, of Hall, Cross, Brown, Sharp & Cook, represents the Dominion Entertainment Bureau, while Mr. Percy Ryan, of the law firm of McGibbon, Casgrain, Ryan, Mitchell & Surveyer, is acting for the violinist.

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Musical Courier, New York City:

In reply to yours of the 15th inst., please find inclosure. I never engaged Marteau, but acted as his agent, for which he was to pay me a commission. As his agent I made the Montreal engagement, with a number of others in the United States, but Marteau was prevented from crossing the ocean on account of sickness, and I was compelled to cancel all engagements.

I wish to call your attention to a clause in all of my contracts which reads as follows: "It is also agreed that if on account of sickness, accident or unavoidable circumstances said-name of artist to be put in here-fails to appear, this contract shall be null and void, and no charge for damages shall be made by either party to this contract."

Signed.....  
Signed.....  
Very truly, HENRY WOLFSON.  
R. S. Copley.

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# Musical . . .. People.

W. W. Whiddit, Jr., of Goshen, N. Y., may locate in Norfolk, Va.

A pupils' recital took place at Adrian (Mich.) College, Tuesday, March 27.

The Matinee Musicales held its last regular meeting at Muncie, Ind., on March 28.

Louis Sprague, pianist, of Dayton, has organized a piano class at Springfield, Ohio.

Prof. Youngs, of Angelica, N. Y., has organized a class in violin music at Cuba, N. Y.

Miss E. S. Allen and Miss J. A. Chase sang at the last Philharmonic rehearsal in Newport, R. I.

The final concert of the Singers' Club, of Cleveland, Ohio, for the season took place on the 6th.

The Philharmonic String Quartet of Cleveland, Ohio, has just given its last concert of this season.

The second public concert of the Eurydice Club was given April 4, at the Auditorium, Toledo, Ohio.

The capital stock of the Ithaca (N. Y.) Conservatory of Music has been increased from \$9,000 to \$12,000.

Misses Mary Rash and Bethenia McCord gave a piano recital March 31 at Hamilton College Chapel, Lexington, Ky.

The pupils of G. Anthony Geyer, of the Mount Vernon (N. Y.) Conservatory of Music, have recently given a concert.

Mr. Wilford Russel gave a song recital at Trinity M. E. Church, Albany, N. Y., March 29, assisted by Miss Ella J. Graham, contralto.

A piano recital was given at Hollins (Va.) Institute, March 24, by Carl Bodell, assisted by Louis Alberti, Chas. H. Elwell and chorus.

Rossini's "Stabat Mater" was given March 30, at Germania Hall, Sioux Falls, S. Dak., under the direction of Mrs. Etta Estey Boyce.

Mrs. F. L. Tuck gave a recital, assisted by five of her pupils, on the evening of the 2d, at 8 o'clock, in her home, at 27 Grant street, Bangor, Me.

Mrs. L. M. W. Hendricks, of Kingston, N. Y., an experienced and able teacher of instrumental music, is organizing a class of limited number.

President George Schwartz, of the Arion Club, Columbus, Ohio, has been selecting artists to assist the club in their proposed May music festival.

The Springfield (Ohio) School of Music gave its forty fifth recital at the school rooms, March 30, sixteen pupils taking part in the rendition of the program.

An afternoon, with music, the program having been arranged by Miss Myra McKeown, was given at Youngstown, Ohio, March 30, at the residence of Mrs. Fred Wick.

Miss Ella Conn, soprano, who has a number of pupils in this city, has arranged to open a college of music at Elkhart, Ind. She will be assisted by Prof. Karl Nast, of Chicago.

Miss Eva Tugby, of Prospect avenue, Niagara Falls, N. Y., daughter of Mr. and Mrs. William Tugby, is a pupil of W. J. Sheehan, a well-known instructor of music at Buffalo.

The pupils of Mrs. J. W. Brandican gave a recital at her residence, 611 East Mill Street, Bloomington, Ill., March 30.

The last meeting of the Tuesday Musical Club, at Denver, Col., April 3, was devoted to women composers.

Program committee, Mrs. J. E. Kinney and Miss Dolce Grossmayer.

The musical people of Galena, Mo., have organized a vocal club, and have engaged Prof. W. H. Leib as director.

The first public recital by pupils of the Roosa Violin School occurred at Park Church, Elmira, N. Y., March 29.

Miss Caroline Cramer and Mr. and Mrs. W. A. Gracey, of Rochester, N. Y., gave an organ and vocal recital at Clifton Springs in March.

The Saturday Musicales held its regular meeting March 24 at the residence of Miss Sue Harris Anderson, on Frederick street, Owensboro, Ky.

The Joplin (Mo.) Choral Club, W. H. Leib, musical director, has been urged to give the cantata, "The Story of the Cross," in several towns adjacent to Joplin.

The Cecilian Musical Club, under the management of Mrs. John Matlack and Mrs. William Goetz, gave their second recital at Lancaster, Ohio, late in March.

Prof. Edwin Barnes, assisted by Mrs. Alfred Raper and Prof. J. B. Martin, gave an organ recital at the first Presbyterian Church, Battle Creek, Mich., Wednesday evening, March 28.

The first complimentary recital of the New Orleans (La.) Symphony Violin Quartet, with thirty violins and a piano, under the direction of C. Erhard Schrenk, took place March 29 at Medine Hall.

A concert was given on the 2d at the School of Music, Dayton, Ohio, under the direction of Miss Amy Kofler and Miss Frances Houser, piano; Miss Anne E. Griffiths, voice; Mrs. Anna W. Lawrence, harp; and Mr. LeRoy McMakin, violin.

The choir has been selected for St. Paul's Church, Springfield, Mass.: A. Nettleton Paddock, organist; Mrs. Mae Allen, soprano; Miss Marion R. Bailey, contralto; Edward G. Whiting, tenor; Clinton Gowdy, bass and director.

A musical recital is to be given at the Y. M. C. A. Hall, Charles street, New Orleans, La., under the auspices of Mrs. Von Meyenburg, Mrs. G. G. Whitney, Miss Kate Minor, Mrs. Schreiber, Mrs. H. Conner and Mrs. D. A. Chaffraix.

The last but one of the series of Woman's Club musicales for the present season was given at Oneonta, N. Y., March 30, under direction of Mrs. Alfred E. Ford, by Miss Frances De Villa Ball, of Albany, and Mrs. Jennie Laura Keefe, of Oneonta.

Because of the illness of Miss Kober, the solo pianist of the concert company which filled an engagement at the Beethoven Club, at Memphis, Tenn., March 24, Mrs. Theodore Carroll Reynolds, of that city, was engaged for concerts in Cincinnati and Knoxville to supply the vacancy.

Otto C. De Scheda, whose first instrumental concert in Portsmouth, N. H., was one of the musical events of the season, has announced that he will give another concert Monday evening, April 23, when he will be assisted by Miss Marya Blazejewicz, the young Polish pianist and composer.

W. F. Yates, F. Vunkannon, Mrs. Seville, Mrs. Yates, A. S. Seville, J. Taylor Irwin, Max E. Vunkannon, Leonard H. Wilder, R. Jefferson Hall, Miss Florence Van Horn, Percy Galbreath, Mrs. B. F. Turner, Dr. B. F. Turner, and Miss Juliethe Sneed were the soloists at Miss Solari's last salon in Memphis, Tenn.

The choir of St. Paul's M. E. Church, Lowell, Mass., for the coming year will be composed of the following members: Sopranos, Mrs. Alice S. Jenkins, Miss Bertha Kyle; altos, Mrs. Fred L. Roberts, Miss E. Lillian McKewin; tenors, Frank Davis, Fred Brooks; basses, Mr. B. Murphy, Charles Martin, with Miss Mabel Kyle as organist.

Mr. and Mrs. T. A. Spencer gave a musical and literary entertainment in honor of Mrs. Spencer's father, Mr. W. R. McLean, of Austin, Tex., on March 21, at their residence on Post street, Ballard, Wash. The program was given by an orchestra composed of Mr. Thrasher, Henry Fluhart, Seldon Fluhart, Miss Bertie Fluhart. The soloists

were Miss Rose De Moss, Miss Auzine Bridges, Miss Muriel Black, Mrs. Bridges, Miss Viola Mann, Miss Alice De Long, Miss Clio De Long, Seldon Fluhart.

The concert was given at the Auditorium, Joliet, Ill., under the auspices of the National Conservatory of Music and Art, by Deloss V. Crandall, Carl Klamsteiner, Clara L. Grundy, C. Arch Williams, and Marie Louise Nebriska.

A musicale was given at Pensacola, Fla., for the benefit of the Public School Library, March 29, by Miss Beatrice White, Miss Covington, Miss Mary Lucia Richards, Miss Heine, George William Welles, Miss Bessie Bassett, Miss Cawthon, Miss Olga White, Mrs. J. C. Pebley, Carl Signe, Miss Anna Rosasco, Miss Mamie Barr and Miss Stella White.

The Bergen Point (N. J.) Music Club celebrated its fifth anniversary on Monday afternoon of last week. Mrs. J. P. Krebs, Miss Sterns, Mrs. H. F. Moore, and Mrs. J. F. Edwards were the reception committee. There was a musical program of a high order of merit. Mrs. Krebs, Miss Sterns, Mrs. H. F. Coon, and Mrs. Lewis are officers of the club.

The third number of a series of pupils' recitals, given by Miss Cartwright, piano; Miss Hitchens, vocal; Mrs. Ransome, elocution, at Nashville, Tenn., was presented to a large audience Saturday afternoon, March 24. Every number on the program was well rendered, one of the most enjoyable being the double number given by the Cecilia Quartet, four young ladies who are studying with Miss Hitchens, and who show from month to month a decided improvement.

A special quartet, composed of Mrs. Ida Gray Scott, Mrs. George Burkholder, Harry Paris and George Summers, sung at the Presbyterian church, Muncie, Ind., last Sunday.

A testimonial concert was tendered by the Verdi Musical Club to its leader, Signor J. E. Pettine, at Providence, R. I., last week in Y. M. C. A. Hall. The following artists participated: Miss Kathryn Gleeson, P. Eugene Sweet, Signor Frank Raia, Signor J. E. Bettine, Prof. Victor Hammerel, and the Verdi Mandolin Orchestra.

The American Cambrian Society was organized on March 26 in the office of G. R. Rees & Co., Reading, Pa. Officers: G. R. Rees, president; Jenkin Hill, secretary; and Prof. William M. Lewis, treasurer. Directors—Richmond L. Jones, Esq., J. Howard Jacobs, Esq., B. F. Owen, William Benbow, John Rees, James J. Jenkins, W. B. Williams, Samuel Davis, Lewis Morgan, Lewis Hutchinson, and James Lloyd.

The members of the Mozart Glee Club, of Bay City, Mich., are W. H. Thompson, first tenor; J. A. Etzold, second tenor; T. R. Shaver, first bass; A. V. Church, second bass; Prof. Amos O. Cole, violinist; Miss Mabelle Agnes Gilbert, pianist; Miss Grace Switzer, vocalist; Mrs. Walter Watt, organist and accompanist; T. Davenport, accompanist.

At Norfolk, Va., on March 29, the Musical Club held its second meeting at the residence of Mrs. E. St. John, on Freemason street. The subject for the day was "Händel," and a biography and sketches were read by Mrs. Osborne and Miss Nellie Little. Mrs. Charles Dudley Warner was present. Other guests of the club were Mrs. Cabell, Mrs. Warrington, Miss Hicks, Mrs. Smith, Mrs. Johnson and Mrs. Howland.

W. M. Dunbar, of Brockton, Mass., will organize a chorus in Avon. He hopes to get thirty or forty voices, and, if successful, will present the oratorio of "Emmanuel."

Mrs. Winslow T. Williams entertained the Musical Club at her home in Yantic, Conn., March 26. Those taking part were Mrs. Charles R. Butts, Mrs. M. E. Jensen, Mrs. W. T. Williams, whose accompaniments were played by Miss Clara Hyde; Miss Rose Trumbull, Miss Amy Cogswell, accompanied by Mrs. Jensen; Mrs. Wm. C. Reynolds, Mrs. William H. Palmer, Jr., Mrs. Gardiner Greene, Jr., Mrs. Oliver L. Johnson, Jr., Miss Frances D. Young, Miss Katherine Kent, Miss Augusta Ely, and Miss Annie H. Brewer.

The members of the chorus of the Meriden (Conn.) Choral Club are Mrs. William A. Hall, Mrs. Willis J.

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Prouty, Mrs. Alfred P. Wheeler, Mrs. Henry Winter Davis, Mrs. Isaac E. Beach, Mrs. Charles L. Lyon, Mrs. Fred M. Hotchkiss, Mrs. Frank Hall, Mrs. Junius S. Norton, Jr., Mrs. J. Emerson Brown, Mrs. Alfred J. Betteridge, Mrs. Benjamin W. Collins, Mrs. Arthur G. Rogers, Mrs. George G. Marble, Mrs. George B. Murdock, Mrs. William E. Gard, Mrs. John L. Rutherford, Marie Cahill, Harriet Fales, Maude Kelsey, Clara Scranton, Carrie Curtis, Harriet L. Foster, H. B. Haywood, E. B. Gay, Louise McHugh, Fannie Hirschfeld, Janet Crab, Ruth Harmon, J. H. Dickinson, Charles L. Taylor, Frederick Skinner, H. W. Kibbe, H. W. Hirschfeld, T. A. Benham, J. H. Hinsdale, R. H. Bourne, P. B. Graeber, David French, B. B. Collyer, P. H. Russell, Indie M. Thomas, Alice E. Francis, Flora Tait, Antonie Graeber, Ione Benham, Mabel L. Pomeroy, Jennie Pratt, Bertha Vibberts, Agatha Brahaney, Ada Cooper, Jessie Wilcox, Susie Spencer, Dorothy Breed, Christian Silber, J. L. Porter, Dr. C. A. Hull, W. B. Blanchard, A. M. Douglas, A. B. Savage, Joseph Gerard, Burton Clark, Albert Hart, J. S. Kahler, George H. Lohman. The officers of the choral club are: President, Charles L. Taylor; vice-president, Mrs. C. L. Lyon; secretary, J. H. Hinsdale; treasurer, A. B. Savage; director, G. Frank Goodale.

### De Pachmann's Farewell Appearance.

**V**ladimir de Pachmann will give his sixth and last recital at Carnegie Hall, Thursday afternoon, April 19. He will play an entire Chopin program, and the list of compositions will include the most popular in the great Russian pianist's repertory. One of the numbers will be the "Funeral March" from the Sonata op. 25. Henry Wolfsohn, De Pachmann's manager, announces popular prices for this farewell appearance.

### Some Recent Press Notices of Miss Carrie Bridewell.

Miss Carrie Bridewell made her first appearance at the Metropolitan in concert instead of in next Friday's "Il Flauto Magico." The young woman displayed a voice that fully justified Mme. Sembrich's interest. She sang an aria from "Samson et Dalila," two English songs, and "Im Herbst," by Robert Franz.—Evening Sun, March 26.

Miss Bridewell has a voice of much beauty, and, furthermore, sings with considerable skill and distinction. She is one of the most promising young singers that has been heard in some time.—Commercial Advertiser, March 26.

Miss Bridewell revealed the possession of a contralto voice of considerable range and beautiful quality, and showed the effects of a good schooling in her method.—Sun, March 26.

Miss Carrie Bridewell, the solo contralto of Dr. Parkhurst's church, made her first appearance in opera in "The Magic Flute" last Friday night. She was one of the Tre Damsellen. \* \* \* Of course the role did not give any chance to show Miss Bridewell's full capabilities as a contralto.—Herald, April 1.

A new star in the vocal firmament shone brilliantly at last night's Metropolitan concert. The newcomer was Miss Carrie Bridewell. \* \* \* It was Miss Bridewell's metropolitan debut, but she manifested all the self-possession of the mature artist, displaying a contralto voice particularly rich in the lower register and entirely satisfactory throughout. The young singer phrased intelligently, and her enunciation, a feature of vocalism too often made secondary, is commendably distinct.—Telegram, March 26.

Miss Bridewell has a rich voice, well trained, and sings with taste and feeling.—World, March 26.

Miss Bridewell's voice is a pure, velvety contralto, without a harsh note or a gasp in its whole compass. She is eminently a musicianly singer, and one of the very few contraltos whose voice hasn't had a ray of its natural warmth "method-ed" out of it in course of cultivation. There are so few highly cultivated voices in that register that aren't cold as an Arctic aurora that Miss Bridewell's warm, pulsing notes are sure to make your heart throb when you hear her among the Grau singers.—Telegraph, March 22.



PHILADELPHIA OFFICE THE MUSICAL COURIER,  
4220 Regent Square, April 7, 1900.

**I**t was a clever stroke on the part of the patronesses of the concert for the benefit of the orphans and widows of our soldiers to invite Admiral Dewey and his wife, for although the Academy was well filled at the last concert, this Thursday it was overflowing, and in consequence the receipts must have been considerably greater. Whether it was the presence of the Admiral that had the dire effect on the men I cannot venture to say—they might possibly have been absorbed in the problem of how they would vote—but at any rate they fell far below the degree of excellence attained at the last concert. The Beethoven "Eroica" Symphony was played in a spiritless fashion, and as for the Vorspiel to "Lohengrin"—well, I wanted to get out. But the "Sonnenschein," by H. Hoffmann, was well played, as was also the First Hungarian Rhapsody of Liszt. The soloist, Edouard de Reszké, was, needless to say, most enthusiastically received. He sang Meyerbeer's "O Jour Heureux," from "L'Etoile du Nord," and the "Infelice" from "Hernani," responding to the applause most generously by giving two encores, one being the "Don Juan" Serenade, by Tschai-kowsky. Selden Miller accompanied De Reszké on the piano.

Miss Lidie Fischer Corbin gave a piano recital Monday evening, with the assistance of Carl Doell, violinist. The program was well chosen, though somewhat long, and in the hands of two such good performers was most enjoyable.

The mention of this recital reminds me of another which I attended Tuesday evening. It was given by Miss Charlotte M. Mawson, contralto, assisted by N. Douty, tenor; Patrick Motley, basso, and Selden Miller, accompanist. The program opened with a group of songs sung by Miss Mawson—two English, two German, and one Italian—none of which, I must reluctantly admit, did I enjoy; Miss Mawson's singing suffers from a faulty intonation, a tendency to flatten on the slightest occasion, which is most painful to the listener. Mr. Douty sang in his usual artistic manner the "Sweet May Night" of Max Bruch. The other soloist, Patrick Motley, was also very pleasing; he possesses a rich, true bass, which was heard to great advantage in his two solos, "Don Juan" Serenade, by Tschai-kowsky, and "Green Leaves," by Morley. The second part of the program was devoted to selections from "Samson and Dalila," the trio from Act. I., duet for contralto and bass from Act. II. and the third scene from the same act, duet for contralto and tenor, being the numbers heard, with a most peculiar and inartistic interruption by a "Spring Song," presumably by Saint-Saëns, between the selections from first and second acts.

It is a pity Selden Miller was not given a solo number to work off steam, as his very loud playing in the first part of the evening was annoying; however he toned down

later on and proved to be a very good accompanist, one of the best, in fact I will say the best, I have heard this season.

The program of the Thunder Symphony Concert this week was devoted to Wagner, and rendered especially enjoyable by the number of soloists heard with the orchestra. The concert opened with the "Kaisermarsch," followed by "Traume," well sung by Miss McGuckin, but too quiet to appeal to the audience—although the very fact of her having sung it with mezzo voce stamps her as an artist.

"The Procession of the Gods from Walhalla," was given with a great deal of fine shading by the orchestra; it has struck me, by the way, that this organization is heard to its greatest advantage when playing Wagner under Mr. Thunder's baton.

Wotan's "Farewell" and Magic Fire scene were sung by Mr. Reugeisen in a way that convinced me that the music was beyond him. "The Forging of the Sword," as sung by John Braun, was the gem of the afternoon. His full tenor stood out clear and strong against the heavy background of Wagner's orchestration. Mrs. M. K. Zimmerman, too, was very good in the Isolde death scene; her voice lost none of its sweetness or power since I last heard it some time ago. "Klingsor's Magic Garden and the Flower Girls," from "Parsifal," was new to me, and much enjoyed. The program was brought to a close by the Quintet from the "Meistersingers," sung by the soloists already heard, with the addition of a Mr. Clear, who possesses a very sweet tenor from the little I could catch. I was devoutly thankful when the last note died away, because the program was a trifle too long to thoroughly enjoy the quintet, which was, nevertheless, well sung.

I heard a young singer the other day who struck me as doing particularly intelligent work. She is Miss Mary Rose Boswell. Her voice, a pleasing mezzo contralto, is not of very great range, but the manner in which she uses it compensates for this restriction. She shows her sense, too, in knowing her own ability and not attempting anything beyond it. Miss Boswell is to give a song recital at Ham-monton, N. J., on April 27, for the benefit of the church in that town, and she has my best wishes for a most successful evening.

A piano recital will be given by the pupils of Miss Susan E. Cole, on Wednesday afternoon, April 11, at 1527 Pine street. This recital will be a practical illustration of the benefits derived from the use of the Virgil Clavier system, of which Miss Cole is the authorized representative in this city.

DOMINGA LYNCH SOUDER.

### Constance Beardsley Concert.

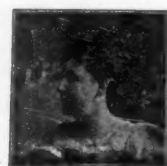
The child pianist, Constance Beardsley, daughter of Mrs. M. Beardsley, the latter well known as a former Joseffy pupil, and now having her own handsome studio in the Knapp Mansion, Brooklyn, where she does a large amount of teaching, will give a concert in the large concert hall of the mansion, on Friday evening, April 27, assisted by Miss Kathrin Hilke, soprano; Mrs. Mathilde Hallam McLewee, alto; Franz Kaltenborn, Mrs. Beardsley, a string quartet, and F. W. Riesberg, accompanist.

### Pupils of C. Whitney Coombs.

Charles Ethelbert Hall, who for two years has been studying with Mr. Coombs, has been engaged as organist of St. Matthew's Lutheran Church, Brooklyn, from May 1. Ernest Theodore Martin, of Hamilton, Ont., has been with Mr. Coombs since last November, and has been engaged as tenor soloist at Calvary Baptist Church from May 1. Miss Mary Woolfolk, of Kentucky, the soprano soloist at the Church of the Holy Communion, has been a pupil of Mr. Coombs for three seasons.

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## Music in Baltimore.

BALTIMORE, April 8, 1900.

**A**S musicians are rarely appreciated at home as much as elsewhere, the size and enthusiasm of the audience at the Peabody on Friday afternoon must have been highly gratifying to the soloists.

The recital, the twelfth and last of the season, was given by three members of the faculty: Harold Randolph, pianist; Alfred Fürthmaier, 'cellist; and Bertha Thiele, harpist, with the following program:

Sonata in D major, op. 18 (for piano and 'cello).....Rubinstein  
Fantaisie in A minor, op. 95 (for harp).....Saint-Saëns  
Novelette in D major, op. 21, No. 8.....Schumann  
Etude (transcribed for piano from a Caprice by Paganini).....Schumann  
Sonntag-Morgen.....Davidoff  
Am Springbrunnen (for 'cello).....Davidoff  
Marche Triomphale du Roi David (for harp).....Godefrid  
Marche Grotesque, op. 32, No. 1 (for piano).....Sinding  
Rustling of Spring, op. 32, No. 3.....Sinding  
Hark, Hark, the Lark! (transcribed for piano by Liszt).....Schubert  
Danse Macabre (transcribed for piano by Liszt).....Saint-Saëns

Mr. Randolph's splendid technical equipment and admirable taste were in evidence, as usual, in all he did. He generally introduces something new in his programs, and the Novelette of Schumann in D major seemed almost like one, so rarely is it heard. Other novelties were the Sinding pieces. The latter, particularly suited to Mr. Randolph's style, were played with marked individuality.

The audience's preference was Schubert's "Hark, Hark the Lark," which had to be repeated.

Mr. Fürthmaier's tone, though not large, is of good quality. He played his solos with considerable taste. The harp can scarcely be called a desirable solo instrument in a large hall; however, Miss Thiele's performance was skillful and musicianly.

A vote of thanks is due Mr. Randolph for the unusually attractive recitals at the Peabody this season, to which is added the hope that there may be more vocalists on the list next year.

\* \* \*

There was a concert given on Sunday afternoon, at Music Hall, for the benefit of the widows and orphans of the South African Republic. As I did not receive tickets of admission, I was unable to attend. However, considering the participants and the program, the concert must have been an excellent one.

I append the program:

Festival Overture, op. 51.....Lassen  
Chorus, Siegesgesang der Deutschen, op. 267.....Abt  
United chorus and orchestra.  
'Cello solo, Kol Nidrei, op. 47.....Bruch  
Ernst Oehlhey.  
Chorus (à capella), So Weit.....Engelsberg  
Germania Maennerchor.  
Soprano aria, Elsa's Dream, from Lohengrin.....Wagner  
Miss Marie E. Schwab.  
Chorus, Transvaal Folk Song.....Van Rees  
United chorus and orchestra.  
Piano soli—  
Etude.....Chopin  
Polonaise in A flat.....Chopin  
Emanuel Wad.  
Part songs, Hark, the Trumpet Calleb.....Buck  
Lullaby.....Brahms  
Musical Art Club.  
Shepherd's Dance.....German  
Entr'act, La Mariposa.....Diaz  
Orchestra.

Tenor solo, Prayer from Rienzi.....Wagner  
F. H. Weber.  
Chorus (à capella), Schwert-Lied.....Weber-Zoellner  
Harmonie.  
Violin solo, Prize Song from the Meistersinger.....Wagner-Wilhelm  
John C. Van Hulsteyn.  
Chorus (à capella), Lieder (five songs).....Haeser  
Der Reiter und Sein Lieb.....Schultze  
Arion.  
Chorus, Star-Spangled Banner.....Key  
United chorus and orchestra.

The orchestra was directed by Ross Jungnickel, the combined choruses by Edward Boeckner. The respective directors of the four singing societies are J. C. Frank, J. A. Klein, Edward Boeckner and David Melamet.

All the participants gave their services gratuitously.

\* \* \*

Sousa and his band gave a farewell concert at Music Hall Monday, March 26, to the usual enormous and enthusiastic audience. The band played splendidly, of course, and there were shoals of two-step encores.

The soloists announced were Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist, and Walter Rogers, cornetist. Several hours before the concert Miss Duffield was taken ill, her place being filled by a Baltimore singer, Mrs. Amos Harryman, who is the first soprano of the Cathedral choir. Mrs. Harryman possesses a superb dramatic soprano voice, and scored an unequivocal success by her admirable singing. She was compelled to give an encore.

Miss Bucklin's beautiful tone, pure intonation and warm temperament combine to make her an artist.

Mr. Rogers' playing aroused well-merited enthusiasm.

\* \* \*

An organ recital was given at St. Ignatius' Church Tuesday evening by Miss Helen Linhard, organist of the church, assisted by Miss Lizzie Bridge, soprano; Miss Carlotta Nicolai, contralto; F. H. Weber, tenor, and Dr. B. Merrill Hopkinson, baritone.

The program:

Fugue in G minor.....Bach  
Op. 65.....Mendelssohn  
Tenor solo, Cujus Animam, from Stabat Mater.....Rossini  
In Paradisum.....Dubois  
Toccato in G major.....Dubois  
Contralto solo, I Will Extol Thee, from Eli.....Costa  
Soft Melody in D major.....Calkin  
Introduction to third act of Lohengrin.....Wagner  
Arranged by William Creser.  
Berceuse.....Spinney  
Graceful Movement.....Sullivan  
Aria for soprano, Hear Ye, Israel, from Elijah.....Mendelssohn  
Spring Song.....Mendelssohn  
Arranged by Clarence Eddy.  
Variations, Russian Hymn.....Thayer  
Aria for baritone, Why Do the Nations? from Messiah.....Händel  
For baritone, Hosanna.....Granier  
Quartet, Come, Ev'ry One that Thirsteth.....Mendelssohn  
Grand Processional March, from La Reine de Saba.....Gounod  
Arranged by Clarence Eddy.

Miss Linhard is an admirable organist and musician, as well as an able accompanist.

The members of the quartet are well known, excepting Miss Bridge, who is the possessor of a lovely voice and is an artistic singer.

\* \* \*

Carlos Sanchez gave a musicale last week at his home, at which a number of his pupils sang. Only friends of the pupils were invited.

EUTERPE.

## Miss Nora Maynard Green's Musicale.

**L**ARGE and representative was the audience which assembled in Miss Nora Maynard Green's new, commodious and very attractive Fifth avenue studio on the evening of April 3, the occasion being one of Miss Green's fortnightly soirées. Upon entering the guests were received by the hostess, who possesses rare social, as well as musical gifts, and all must have been impressed by the artistic atmosphere which pervaded the entire suite of rooms, by the general brilliancy of the scene, and finally by the admirable interpretation of an excellent program.

The performers were: Miss Florence De Vere Boesé, Mrs. George A. Smith, Miss Frances Masby, Mrs. E. Berry Wall, Miss Augusta Rossiter, Miss Adèle Mason, Miss Alice Warren, Miss Alice Collier, Miss Jeanne Bowdré, Miss Theo Boone, Miss Burr, Miss Bradford, and the Misses Sibyl Worthington Smith, Alice Walters Bates and Florence Farnham, accompanists. All the soloists were Nora Maynard Green's pupils, and their singing was remarkable for good tone production, correct diction and finish of style. "La Ballade du Desespéré" aroused special interest and enthusiasm.

Miss Green's next musicale will take place on the evening of April 17.

## Sara Anderson.

**T**HE following press notices will show the continued success of this young artist in recent concerts given in Cincinnati and New York:

Miss Anderson is no stranger to Cincinnati. Hers is a full, beautiful soprano voice of warm timbre throughout the registers. Miss Anderson was heartily encored and shared the honors of the afternoon with Mr. Van der Stucken.—Cincinnati Enquirer, March 24, 1900.

Sara Anderson has an extraordinarily fine voice, well schooled, and she sang the "Hérodiade" aria in an artistic and finished manner. Her other number, "La Cloche," by Saint-Saëns, was also well sung, but her greatest success was her beautiful rendering of "Les Filles de Cadix," which she used as an encore. The storm of applause which the artist inspired made it necessary for her to repeat her encore.—Cincinnati Volksblatt, March 24, 1900.

What a privilege it was to hear Sara Anderson in Music Hall. She has a superb voice, so well and evenly proportioned that its like may not be easily found on the concert stage of the present day. As a medium of interpretation it meets all demands. It rises to the requirements of dramatic expression, and yet it is not lacking in the portrayal of poetic sentiment. Its fine schooling is everywhere in evidence. If she sings with a degree of warmth she at the same time does not lack self-repose, and the best impression she makes is that she represents the legitimate and her work is endowed with musical intelligence. Miss Anderson was received with a great deal of enthusiasm, having to respond to double encores, and surely her singing to close the season will leave a good taste in the mouth.—Cincinnati Commercial Tribune, March 24, 1900.

Miss Anderson was greeted with hearty applause and responded to three encores. In the dramatic domain she is a veritable queen of song.—Cincinnati Commercial Tribune, March 25, 1900.

Sara Anderson sang the trying music that fell to the soprano as she has never before sung in New York. She is entitled to great praise for the way she delivered "Et in Unum."—New York Sun, April 6, 1900.

Miss Anderson sang well.—New York Tribune, April 6, 1900.

The soloists acquitted themselves with great credit. Miss Sara Anderson, the soprano, sang not only with exquisite tone, but with great intelligence and care.—New York Press, April 6, 1900.



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# MUSIC IN BROOKLYN.

A PERFORMANCE of Haydn's "Creation" was the musical event of the week in Brooklyn. The oratorio was presented at the Academy of Music last Wednesday evening by the Brooklyn Oratorio Club, in cooperation with the Brooklyn Institute of Arts and Sciences. Early in the season it was announced that at the spring concert of the club, a work by a modern American composer would be given, but the great success of "The Messiah" last December convinced those directly interested that the music lovers of Brooklyn would prefer to hear one of the famous oratorios rather than a novelty. As "The Messiah" of Handel's is the work for the Christmastide, Haydn's "Creation" seems appropriate for the springtide. The music of "The Messiah" is sublime and that of "The Creation" joyous. The sunny-natured Haydn was fifty-seven years old when he wrote his immortal oratorio, and in almost every bar the score reflects the sweetness and symmetry of his disposition.

The Brooklyn Oratorio Club is composed of some two hundred voices, many of them trained for solo work. The excellence of the ensemble is due partly to this individual cultivation. However, a score more tenors and a dozen additional basses would improve the choral forces and give a balance which is lacking at times. The sopranos and contraltos could hardly be better. In the matter of intonation and phrasing no better choral singing is heard anywhere. Walter Henry Hall, the conductor of the club, deserves the thanks of the community for his thorough and conscientious drilling. The rehearsals are held once every week, and this regularity has provided Brooklyn with a fine body of artistic choral singers.

Each one of the three soloists of the evening scored an emphatic success. Mrs. Marie Zimmerman, soprano; Theodore Van Yox, tenor, and Ericsson Bushnell, basso, are oratorio singers. Mrs. Zimmerman's voice has the sympathetic quality and her presence the sincerity, that finds favor with an audience. Her enunciation is distinct, and she sings always with a tone that is delightful. It is many years since a Brooklyn audience heard "With Verdure Clad" and "On Mighty Pens," sung with such flexibility, sweetness and intelligence. The audience was particularly cordial to Mrs. Zimmerman, because many present remember how one year ago she came on from Philadelphia, and on very short notice filled, in a highly satisfactory manner, the place of a singer who had become suddenly indisposed.

Mr. Van Yox always sings with taste and intelligence, and last Wednesday evening he received an ovation after his aria "In Native Worth and Honor Clad." His earnestness and manliness, combined with his artistic ability, make his appearance a welcome factor upon the oratorio and concert stage. Mr. Van Yox especially distinguished himself in the recitatives, accentuating the sentences with appealing melodiousness.

"The Creation" affords the basso a fine opportunity, and Mr. Bushnell proved equal to it all. His interpretation of the opening recitative impressed the audience with his force and eloquence. In the aria, "Rolling in Foaming Billows," Mr. Bushnell displayed a noble voice and throughout the oratorio he revealed again and again those gifts which have established his reputation. Mr. Bushnell is very dignified, his enunciation is fine and his phrasing correct, and these are the characteristics at the foundation of the oratorio singer.

An orchestra of forty men, with Gustav Dannreuther as concertmeister, did effective work. Felix Lamond accompanied at the piano some of the recitatives. Mr. Hall conducted with zeal and received with becoming modesty his share of the honors.

For Holy Week Brooklyn has an appropriate attraction in the exhibition of the Tissot Paintings, at which Master Earl Gulick sings at three sessions daily. The celebrated boy soprano may be heard at 3 P. M., 4:30 P. M., and at 8:30 P. M.

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To-morrow evening (Thursday) Arthur Whiting and three members of the Kneisel Quartet will be the last in the series of chamber music concerts before the Brooklyn Institute.

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The pupils of the Berta Grosse-Thomason School for Piano will give a musicale at Chandler Hall, Saturday afternoon, April 14. Amy Ray, a young contralto, will sing.

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By special request, the Laurier Musical Club repeated its concert at the Bedford Presbyterian Church last Thursday evening, for the benefit of the Woman's Branch of City Missions. The program, which was most excellent, and arranged by the president of the club, Miss Elsie Ray Eddy, was as follows:

Madrigals—	
Down in a Flowery Dale.....	Festa
Come, Let Us Join the Roundelay.....	Beale
Miss Elsie Ray Eddy, Miss Eva L. Quintard, E. H. Dexter and E. F. Hermann.	
Piano solo—	
Moment Musical, op. 94.....	Schubert
Humoresque, op. 33.....	Bird
Arthur Rowe Pollock.	
Baritone solo—	
Love Is a Bubble.....	Allitsen
At Parting.....	Rogers
William Howell Edwards.	
Violin trio, Sommerlust.....	Schumann
Miss Marion Kinne, Mrs. Grace F. Ryan and Miss Johanna Ophuls.	
Soprano solo—	
The Fairy's Lullaby.....	Alicia A. Needham
Visions.....	D'Hardelot
Spring.....	Tosti
Miss Elsie Ray Eddy.	
Piano solo, Hark, Hark, the Lark!.....	Schubert-Liszt
Miss M. Clyde McCarroll.	
Contralto solo, My Guest.....	Harris
Miss Eva L. Quintard.	
Violin solo, Schottische Rhapsodie.....	Venth
Miss Marion Kinne.	
Quartet, O, My Love's Like a Red, Red Rose.....	Garrett
Miss Eddy, Miss Quintard, Mr. Dexter, Mr. Hermann.	
Violin Trio, Soirée en Famille.....	Liebach
Miss Kinne, Mrs. Ryan and Miss Ophuls.	

The Laurier Musical Club was organized seven years ago, and the success of its musical activities has been mainly due to the clever work of the president, Miss Eddy, who has held the position of executive for six years.

\*\*\*

Last Sunday evening, John Philip Sousa and his band gave a concert at the Amphion Theatre in the Eastern District, before a highly enthusiastic audience. The overture to "Tannhäuser" and the Grail music from "Parsifal" played in the first part of the concert, seemed especially appropriate for Palm Sunday. Mr. Sousa, as usual, received an ovation after the encore numbers, which included "The Stars and Stripes Forever," and "Hands Across the Sea." The other numbers played by the band to excellent advantage were Tchaikowsky's "Capriccio Italien," Gillet's "Dance Caresse," Sousa's "Man Behind the Gun," a tarantella by Albert, and Sousa's descriptive settings to "The Quotations." "The King of France Went Up the Hill," "And I too was Born in Arcadia," and "Nigger in a Woodpile." The soloists were Miss Blanche Duffield, Miss Bertha Bucklin, and Walter Rogers. Miss Duffield and Miss Bucklin, as heretofore announced, made the entire tour with the band. Mr. Rogers is one of the cornetists of the band. The solo on Sunday evening was one of his own compositions, "Souvenir of Naples." The solo was delightfully played, and for an extra number, Mr. Rogers gave "Ah, 'Tis a Dream," by Lassen. Miss Duffield sang brilliantly, "Maid of the Meadow," from Sousa's "Bride Elect," and, after several recalls, sang "The Swallows," by Frederic Cowen. Miss Bertha Bucklin played the third violin suite by Ries, during which she displayed the sincerity and other admirable qualities of her style. Sousa will give one more concert before sailing for Europe, and that will be at the Metropolitan Opera House, Manhattan, Monday evening, April 22. The "March King" and his fine band will sail on Wednesday, April 25, and in addition to the engagement at the Paris Exposition, will make a tour of Belgium, Germany, and Italy. The tour about to be closed now has been one of many triumphs, and it might be said of Mr. Sousa that no man bears his honors more graciously or more modestly.

## Musical "Calls."

I THINK the pleasant system of agreed-upon musical calls, between individuals who are accustomed to being together, is becoming more and more common, and it certainly is an amusing and interesting thing. A bar of music—a simple strain, not adopted from any well-known or popular air—serves the purpose. That is the "call" that belongs to some two or more people, and whether it is on the lake, or in the woods, or among the crowded canoes at Riverside, or in the most crowded part of Washington street, it serves the purpose perfectly; it is like the call of a bird to its mate; the two hear it, and fly together. Sometimes the rules of the game require that the person who wishes to call the other shall whistle or hum one-half a bar or cadence, and the other person shall finish it. The two together thus become a sufficient identification, like the halves of the Chinese moral precept which Wong Sing, the laundryman, uses to bring about the union of the proper shirts with the proper customer. One such musical call will always linger in my memory, though it was never mine; it belonged to a man and a girl, and I often heard it—sweet, quaint, minor, peculiar, belonging to the little-known folk-music of a European people.

The trouble about calls used so intimately is that observant ears may hear them and learn them, and use them delusively, as hunters master the call of birds and lure them to their ruin. I know another call, used by more than a dozen people, who are accustomed to spend much time together in the summer. There is no secret about this call, but no outsider seems to borrow it. The other day, on Washington street, in the midst of a crowd, I happened to whistle softly a bar of a tune that is not familiarly known. I had but just finished it when I saw a good-looking man a few steps ahead of me turn about quickly, and stop, and look swiftly and inquiringly at everybody in sight. He did not catch my lips in a pucker, but his look was one of surprise and expectation. If he had not heard in the somewhat vaguely whistled bar a "call" that he was well used to, and was wondering where the person was who had given it, I quite missed my guess.

—Boston Transcript.

## A Von Klenner Pupl to Sail.

MRS. ADA MAY BENZING, the contralto, will sail for Europe Saturday, April 14. After filling several engagements in London, Mrs. Benzing will go to Breslau, and study for grand opera with Theodore Habelmann. The friends of the singer expect her to make a brilliant success.

Mrs. Benzing came from Boston to New York several years ago and studied with Mme. Evans von Klenner. Her distinguished teacher took a sincere interest in her progress, going to the extent of giving a special musicale to introduce her to musical circles in New York. Through Mme. Von Klenner Mrs. Benzing met a number of social leaders and important musical people.

Among the latter was Mr. Habelmann, with whom she is to study for grand opera abroad. During Lent, Mrs. Benzing sang at a number of private musicales in New York and Boston. In Boston she was particularly successful at one of Mrs. "Jack" Gardner's "Thursday afternoons."

MME.

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WASHINGTON, April 7, 1900.

**L**AST week's Washington letter contained an account of some of the great advantages which makes Washington a fit city for a future musical centre, and a promise was made to enumerate some of the present disadvantages which musicians here have to encounter. First, last and all the time, the local musicians are not properly paid; and that really is the root of all the musical evils now existing in Washington. The best music teachers are not sufficiently well paid, and all who can do so conveniently will leave the city to go where they can earn a proper salary. Singers and players are not properly remunerated for concert work and competition keeps cutting the prices lower.

Then we are sorely in need of a concert hall, and although we have most encouraging prospects in this regard, the want of one is just as keenly felt at present as if there were no prospects.

We have no conservatory or musical college where students may study all the different branches of musical science and art and may obtain what is known as a broad musical education.

Then there is that demoralizing tendency of the population—and especially the churches—mentioned in a previous article, to secure the services of artists without remuneration or at a very small pittance, and this tendency should be stamped out with the utmost determination by the musicians themselves.

In a later article I will try to sketch out the remedies of these evils which are almost entirely financial, and therefore very effectual, and will then return to the bright and much more encouraging side of the present situation.

The choruses which the Choral Society are preparing for their concert on April 27 are "Scene and Prayer" from "Cavalleria Rusticana"; "When Dusky Twilight," "La Son-nambula"; sextet, "What From Vengeance Yet Restrains Me," from "Lucia"; "Brightly the Rosy Morn," "William Tell"; "Hail Mighty Ptlia," from "Aida"; "Take My Offering," "Paris and Helene"; "Let's Enjoy While the Season," from "Don Giovanni"; "Prisoners' Chorus," from "Fidelio"; "The Stars That Are Shining" (Gypsy Chorus), "Preciosa," and the Finale from "Die Meistersinger." The soloists who have been engaged for the concert are Sara Anderson, Mary Helen Howe, Miss Bond, W. H. McFarland, Mr. Kaiser, Myron Whitney, Mr. Rand and Mr. Walter.

Mr. Edward Droop, of the Droop & Sons' music house, will give an Angelus concert at the Saengerbund to-morrow night. The program will consist of "The Jolly Robbers" overture, by Suppé; "Grand Valse," by Chopin; "Spinning Song," by Wagner; Grieg's "Papillon," Cham-inade's "Lesonyers," Gottschalk's "Pasquinade," Nevin's "Water Nymph" and "Narcissus," Paur's "La Cascade,"

Mendelssohn's "Rondo Capriccioso," "Whistling Rufus," "Love's Dream After the Ball," and Sousa's "Stars and Stripes Forever."

The program for the Saengerbund concert of last week consisted of several numbers by the society, the assisting artists being Mrs. Annie Lillibridge Goodhue, Anton Kaspar, Mrs. Shoeneker, Samuel Cross, Estelle Wentworth, C. F. Crosby, Charles Moore and Wilhelm Sauer.

The position of Cora Merriam Howes in music is a rather unique and original one. Miss Howes combines music with patriotism, making it her self-assigned duty to aid the cause of her country by music and poetry on all national occasions. She has carried her bent to a still further degree by volunteering to spend one hour and a half each week at the Congressional Library in examining the compositions of American composers, and tabulating her comments on each work examined. She has worked steadily at this labor, never missing a week since last July; and she hopes to see the day when her efforts may be utilized by presenting these works at concerts. These concerts will be given by a society for the encouragement of American composers and musicians, which will have to be formed, and will have to raise money for the concerts. Miss Howes is not at all daunted, however, by the largeness of the undertaking.

Jessica Cowling has formed an ensemble class of her violin pupils. It meets weekly, and string quartets with piano accompaniments are read at sight. There is a public meeting once a month which is devoted to one particular composer, and which shows the results gained at the weekly meetings. The next meeting will be devoted to Mozart, when the "Andante" from the "Eighth Quartet," "Divertimento," trio for violin, viola, and cello, E flat concerto for violin, minuet from "Divertimento" in D, Papageno's song from "Zauberflöte," and some of Mozart's quartets will be rendered. The class will be assisted by Edwin Hughes, the talented pupil of John Porter Laurence, who will play one of the Mozart sonatas for piano.

What painter-artist belongs to the Chamber Music Club? There was a hand-made announcement of their last concert—the only one of its kind—and illustrated in the window of Ellis's music store before the concert, and I have been pondering over it ever since.

The coming week will be marked by the presentation of many cantatas and other large musical works of a sacred character in the various churches. Some of them are: Gaul's "The Passion," Good Friday night at Trinity, direction of W. A. Kirkpatrick.

Stainer's "The Crucifixion," same evening at St. Andrew's. Soloists: Charles G. McRoberts, Douglass G. Miller and Virginia Powell Goodwin. There will also be a string quartet.

"The Seven Last Words of Christ," by Theodore Dubois, for the first time, at Concordia Church, Tuesday evening. Violin solo by Bertha Lucas.

"The Crucifixion" will also be given on Wednesday at St. John's Church, under the direction of H. H. Freeman.

The "War Songs of Nations," at Columbia Theatre on April 22, promises to be of great interest.

There will be a musical service of special interest at the Pro-Cathedral to-morrow evening, under the direction of Ernest T. Winchester, the organist.

The following announcement has been received: "Some of the people of Capitol Hill have a movement on foot to

start an institution to be known as the 'Washington College of Art.' In fact, it is already started, and it is expected to have its affairs in good running order in the early fall. The office is at the corner of C and Second streets, S. E., with Charles B. Fonda, well known in Washington as a thorough business man, as the manager."

Prof. Ernest T. Winchester, organist and choirmaster of the Pro-Cathedral, has been selected as director of the musical part, and Prof. Koehler, an instructor at Georgetown University, will have charge of the Thespian department."

"It is intended to enlist the services of the finest instructors, as members of the faculty, and it is confidently expected that within a very short time this city will see a flourishing and incorporated college of music, second to none in the country. The people of this city should certainly appreciate and encourage such a plan."

BERENICE THOMPSON.

#### Ernestine Fish.

Mrs. Ernestine Fish, of Boston, has just returned from Europe, where she has been singing in concert with great success. Mrs. Fish had offers to return to Germany next season for concert work. Mrs. Fish made an immediate and unqualified success wherever she sung. In Mannheim she was the soloist at a concert of the Mannheim String Quartet, and the press had nothing but praise for her.

A delightful change between the quartets were the songs of an American singer, Mrs. Ernestine Fish, of Boston. She sang with a beautiful, sonorous and most excellently cultivated contralto voice by Schubert, Grieg and Brahms. She showed as much intellectual understanding as warmth of feeling, and was recalled after every number.—Mannheimer Volksblatt.

In the matinee of the Mannheim String Quartet yesterday the vocal soloist was Mrs. Ernestine Fish, of Boston. Mrs. Fish possesses a beautiful alto voice of large compass and a cultivation worthy of great praise. We heard five songs from her "Irrlicht," "Rast," "An die Musik," by Schubert; "Herbststimmung," by Grieg, and "Liebestreu," by Brahms, which were most interestingly sung. The hearty applause that the sympathetic singer obtained was well earned. With the Brahms and the last Schubert she was particularly successful.—Dr. W., in General Anzeiger.

A contralto of Boston, Mrs. Ernestine Fish, owns a voice of splendid compass. She sang three songs by Schubert and one each by Brahms and Grieg. Particularly well sung was "An die Musik," by Schubert, but best that of Brahms' "Liebestreu." Here the singer displayed all the abundant beauty of her voice and art. She can always be heard with pleasure.—K. K., in Badische Landeszeitung.

The vocal soloist was Mrs. Ernestine Fish, of Boston. The lady possesses a pronounced contralto of good compass. The timbre of the voice is noble, the tone is full and strong and yet not deficient in mellowness. The delivery of the songs revealed the technically finely cultivated artist with splendid tone production and smoothness in all registers. For an American her German enunciation is excellent. She sang songs by Schubert, Grieg and Brahms and gained a brilliant success.—Dr. Strauss, in Pfälzische Rundschau.

An American, Mrs. Ernestine Fish, of Boston, sang songs by Schubert, Grieg and Brahms. Ernestine Fish possesses a pronounced alto voice of beautiful, sonorous quality in both high and low registers. The voice is finely cultivated and for an American Ernestine Fish speaks German very correctly. The interpretation of the songs revealed striking intellectual conception and warmth of feeling. The singer was recalled after every number.—J. Richard, in Mannheimer Tageblatt.

#### Etta C. Keil.

A large and fashionable audience listened recently to a piano recital given by the pupils of Theodore Salmon, in Carnegie Lecture Hall, Pittsburg, assisted by Miss Etta C. Keil, soprano, and Miss Katherine DeN. Wilson.

The Rev. Joseph Tonello, of Galesburg, Ill., has written an "Ave Maria" dedicated to Mme. Emma Nevada, which she is to sing in Paris. It has all the religious sentiment coupled with musical judgment and discretion that is essential in a composition of that nature.

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CINCINNATI, March 31, 1900.

(Continued from last week.)



N Thursday evening, March 27, a testimonial concert was given to Miss Nora K. Schoemer, violinist, in the Odeon.

Miss Schoemer is a pupil of Signor Pier A. Tirindelli, of the Conservatory of Music. Previously she had studied under Leandro Campanari and José Marien at the College of Music. She is decidedly talented. Her technic is good, and she already shows a great deal of finish, backed by musical intelligence. She showed grasp of the subject matter in the Bruch Concerto. The assisting talent was drawn from the Conservatory of Music. Mr. Bohlmann's playing was characterized by breadth and fine scholarship. His conception of the Rubinstein numbers was especially happy.

In Romeo Frick, baritone, a genuine interpreter was recognized, one who grows on the listener at each and every hearing. His earnestness is always in evidence with his art. He endeavors to bring out the very soul of the music he sings. A help in this direction is his enunciation, which is always distinct. His voice material meets interpretative demands, and his interpretation means something definite. This was plainly felt in his singing of Beethoven's "Erlkönig," which, by the way, is not often heard. Mr. Froelich is a cellist of much merit. His tone has a rich musical quality.

Miss Schoemer leaves for Europe soon, where she will spend some time under Carl Halir and other instructors.

The musical event of the present week was a novelty chamber concert, arranged by Theodore Bohlmann and given in the Scottish Rite Cathedral, Friday evening, March 30. Mr. Bohlmann was assisted by Mrs. Fanny Polk Hosea, harp; Pier Adolfo Tirindelli, violin; Romeo Frick, baritone; Louis Weber, flute; Carl Schutt, clarinet; Herman Woest, bassoon; Michael Brand, cello; William Ross, oboe; S. Hofer, French horn, and G. A. Barbour, organ.

Mr. Bohlmann has offered novelty programs before, which were of extraordinary interest; but this one excelled them all. The aim was distinctly for an unusual combination of instruments. The wind instruments, such as the flute, clarinet, bassoon and horn, are all more or less at sea and scanty when they are heard, detached from the orchestra, even in quintets and sextets. But their combination with the piano is always interesting, if nothing else. In this category we have, for instance, the Beethoven and Saint-Saëns Septuors and the Sextet of Rubinstein. But even with these restrictions they are decided novelties, which are seldom heard in a concert program singly, let alone bunched together. And their presentation presupposes a great deal of preparation and previous rehearsals.

Mrs. Mamie Hissem De Moss, soprano, one of the soloists for the May Festival, who will sing the soprano parts in "St. Paul" on the opening night, May 8, has closed an engagement to be the soprano of the solo quartet in the Fifth Avenue Presbyterian Church, New York city. Her salary will be \$1,500 per year, and in addition to this amount she expects to sing in one of the great synagogues, which will bring her an additional annual sum of \$1,500. She will be entitled to two months' vacation in the sum-

mer. She expects, also, to appear in concert. Recently she sang at a concert in Asheville, N. C., and on Monday night of last week at Chattanooga, Tenn. Mrs. De Moss received her entire musical and vocal training from Signor Lino Mattioli, of the College of Music.

An operatic evening was given by pupils of Mrs. Zilpha Barnes-Wood on Thursday night, March 29.

The performances were creditable, and reflect credit on teacher as well as pupils. The choruses were well sung.

The third and last chamber concert by the Marien String Quartet of the College of Music, on Wednesday evening, March 28, in the Odeon, presented the following program:

Quartet in A major.....Tartini  
Trio, op. 49, D minor.....Mendelssohn  
Piano, violin and cello.

Quartet in A minor, op. 51, No. 2.....Brahms

There was much in the program to recommend it. Surely enough of contrast between the simple forms of the Tartini member of the old Italian school and the modern intricacies of Johannes Brahms. And they were well played. The quartet's work was of a finished character, showing careful preparation and high art endeavor. The blending of the instruments made up an unswerving ensemble. Between the quartets was sandwiched the Mendelssohn Trio, which, with all its beauty of symmetrical form, proved to be the most interesting. Ernest W. Hale, who played the piano part, proved himself an artist of sterling quality. He is a beautiful ensemble player, whose sense of values is based upon the artistic proportion as well as the mathematical measure. There is poetry in his interpretation and his technical equipment is of the best. Both the Scherzo and Finale were brilliantly played.

A Bach evening it was called last Wednesday night and it was given at the German Literary Club rooms. The affair was arranged by Dr. N. J. Elsenheimer, of the College of Music faculty. The exclusively Bach program was interpreted by the following local talent: Messrs. T. Bohlmann, Romeo Gorno, Ebert Buchheim and Dr. N. Elsenheimer, piano; Messrs. B. Ebann and Henry Froehlich, violin; Max Froehlich, viola; Miss Rose Pitton, Mr. and Mrs. Lerch, vocal; Mrs. Hosea, harp.

Dr. Elsenheimer read a masterful essay on the great father of modern music—the fountain head of subsequent development and inspiration—which showed research and wide and profound knowledge of the subject. At its close a good program was carried out.

A. J. Gantvoort went to Logansport, Ind., during the week to address the music teachers of Northern Indiana.

CINCINNATI, April 7, 1900.

A song recital was given by Hans Seitz, baritone, on Monday evening, April 2, which was of considerable interest. He was assisted by Mrs. Harrie B. Breed, accompanist, in the following program:

In Questa Tomba Oscura.....Beethoven  
Der Atlas.....Schubert  
Gruppe A. D. Tartarus.....Schubert  
Das Fischermädchen.....Schubert  
Old English songs by Horatio W. Parker—

He that Loves a Rosy Cheek.....Carew (1589-1639)  
Once I Loved a Maiden Fair.....Time of James I.  
The Complacent Lover.....Selby (1639-1701)  
The Lark Now Leaves His Watery Nest.....Davenant (1605-1668)

Der Schatzgraber.....Schumann  
Der Spielmann.....Schumann  
Aus Alten Märgen.....Schumann

Schmerzen.....Wagner  
Das Trauergewand.....Bungert  
Die Drei Zigeuner.....Rubinstein

Alt Heidelberg.....Jensen  
Niemand Hat's Gesehen.....Lowe  
Der Liebe Melodien.....Geier

Childe Harold.....Lassen  
The Lass of Norwichtown.....Field-Bullard

Mr. Seitz possesses the faculty of song interpretation. He was particularly at home in the portrayal of the pa-

thetic. He imparts to his singing a warm, sometimes impassioned delivery. The Schumann group of songs were particularly effective and he did himself justice in Löwe's "Niemand Hat's Gesehen."

Edmund Jahn, baritone, assisted by Ernest W. Hale, pianist, gave a song recital in the Odeon on last Tuesday evening. The program, which was attractive, was as follows:

Aria, Thy Glorious Deeds.....Händel  
(With organ accompaniment.)

Creation Hymn.....Beethoven  
(With organ and piano accompaniment.)

Prelude, op. 3, No. 2.....Rachmaninoff  
Etude in D flat major.....Liszt

Aria from Hans Heiling.....Marschner  
Aria, O, Thou Sublime, Sweet Evening Star, from Tann-

häuser.....Wagner  
Preludes, A major and C minor.....Chopin

Polonaise in A major, op. 40, No. 1.....Chopin  
Elliland: Cycle of Ten Songs.....Von Flieitz

Silent Wo. Frauenworth. Roses. Secret Greetings.  
On the Shore of the Lake. Child Voices. Moon-

light Night. Dreams. Anathema. Resignation.

Mr. Jahn has not a big voice, nor one that would meet great dramatic requirements. But it is splendidly schooled and held under good control. His singing of the "Cycle of Ten Songs" showed decided intelligence. There was something of the poetic in his singing of the "Tannhäuser" Aria.

Mr. Hale is to be congratulated upon his playing. His reading of the C minor Etude of Chopin was deeply thoughtful and comprehensive. The Polonaise was not without brilliancy. With taste and discerning intelligence he played the Prelude of Rachmaninoff. The Liszt Etude seemed best suited to his style of playing, which combines delicacy with strength.

On Thursday evening the first of the concerts closing the academic year of the College of Music was given in the Odeon. It was a violin recital by Miss Bertha N. Roth, assisted by Miss J. Calla De Moss and Mrs. Emily Wipper McCash, vocalists. The program was carried out as follows:

Concerto No. 24, in B minor.....Viotti  
Maestoso. Andante sostenuto. Allegretto. (Cadenza by Leonard.)

Summer Night.....A. Goring Thomas  
Spinning Song.....Cowen

Fantaisie, Souvenir de Bade, op. 30.....Leonard  
Miss J. Calla De Moss.

Ecstasy.....Mrs. Beach  
Summer.....Chaminade

Etude No. 23 (march for violin alone).....Kreutzer  
Miss Emily Wipper McCash.

Miss Bertha N. Roth.

Miss Roth is a Southern girl, from Knoxville—just sixteen. For the past four years she has studied under José Marien, and her playing gives much promise. She has temperament beyond a doubt, and technically she is developing fast. Her execution in the Kreutzer Etude showed the foundation of a vigorous tone, and it was clean. The vocalists did creditably.

This seems to have been a favored week for violin recitals. On Friday evening, April 6, Miss Cora Mae Henry, a pupil of P. A. Tirindelli, gave a recital at the Conservatory of Music. The program was as follows:

La Folia.....Corelli (born 1653, died 1713)  
(Variations. Cadenza by Leonard.)

With Thee.....D'Hardelot  
Airs Hongrois.....Tirindelli

Romance.....Wieniawski  
Twilight.....Massenet-Hubay

The Bee.....Schubert  
Aria.....Saint-Saëns

Concerto, G minor.....Bruch

Miss Henry has a very bright future before her. She plays with a warmth that is sometimes passionate. In her bowing, her tone, and her technical equipment she pos-



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esses merits that few of her age can claim. She played the Adagio of the Bruch Concerto beautifully. Miss Henry will be heard from.

Signor Pier A. Tirindelli, violinist of the Conservatory of Music, leaves early in May for London, where, during the operatic season, he will fill the position of concertmeister in the orchestra at the Covent Garden performances. His engagement will not interfere with his work at the conservatory. He will play under Herr Mottl's direction.

Dr. N. J. Elsenheimer has devoted himself to original composition during the past winter season. He has composed a number of works for the Catholic Church service. They are in the Palestrina style of writing, and the instrumentation is modeled after Händel and Bach.

Under the direction of Mr. Barbour, the new organist at St. Francis de Sales Church, the following Easter program will be rendered at the church:

High Mass	AT 7 A. M.	
Processional Hymn, O, Filli et Filie.	Boys' choir.	
Paschal Mass		Klein
Offertory, Terra Tremuit.	Soli, chorus, organ.	
	Chorus and organ.	
	AT 10 A. M.	
Solemn High Mass		
Mass in C major, op. 86.		Beethoven
Gradual, Haec Dies.	Soli, chorus, organ.	
Offertory—		Klein
Terra Tremuit.	Chorus and organ.	
O Salutaris.		Mathias
Organ Postlude, Variations on the Easter Hymn.	Soprano solo.	
	AT 2:30 P. M.	
Solemn Vespers and Benediction.		
Organ Prelude, Andante Cantabile.		Smart
Psalm and Magnificat.		Gregorian
Haec Dies.	Chorus and organ.	Klein
Regina Coeli.	Chorus and organ.	Cherubini
O Salutaris Hostia.		Rossini
Ave Maria.	Alto solo.	
	Soprano solo.	Franz
Tantum Ergo, A minor.		Riga

Oscar J. Ehrigott, baritone, will sing at the Woman's Club on Thursday afternoon, April 12. He will be heard in a group of Spanish songs. Mr. Ehrigott is a song interpreter who will compare with the best. He has not been heard often in public this season, simply because he has had his hands full teaching. If he continues he will have to organize a school with several assistants.

J. A. HOMAN.

#### W. A. Lafferty.

THE Musical Association of Allegheny, W. A. Lafferty, director, gave a concert last week in Carnegie Music Hall, which, like all the concerts given this season by that association, drew an audience which comfortably filled the hall. The soloists were Mrs. Vida McCullough McClure, soprano; Miss Esther M. Plumb, contralto; Dan T. Beddoe, tenor, and Edward J. Napier, basso, with Mrs. W. A. Lafferty and Miss Stella M. Bauer accompanists, and a chorus of voices. The ensemble work consisted of three Piusini songs, "The Watchword," "The Parting Kiss" and "Tell Me Flora," all of which were well received by the audience.

## Platon Brounoff.

Composer, Conductor, Voice and Piano Specialist.

ONE who is attracting much attention to himself of late is the Russo-American, Platon Brounoff, who, besides filling the above field, is a linguist, speaking six languages, a singer and lecturer.

As a teacher of voice and piano he is in great demand, inquiry for lessons coming from all over the country—from Dallas, Tex., to Washington on the Pacific Coast. Certain of his pupils, now before the public as piano and vocal soloists, are well known and in demand. Inasmuch as he



*Platon Brounoff*

has of late received as many as ten inquiries daily for lessons, he will be unable to take any summer vacation.

As a conductor, the fact that he directs three societies is proof of his prominence—the People's Male Chorus, the Concordia Ladies' Society, and the Russian Choral Society, and all give concerts of note, with prominent soloists.

His New York debut as a composer was made by the production of a suite for violin and piano, "Oriental Wedding," 1894, which had a marked success. Then followed orchestral works, "Cradle Song," Intermezzo from a suite, "In the Twilight" (Metropolitan Opera House, 1894), under the direction of Anton Seidl. In 1896 his cantata, "Angel," for two soloists, chorus and orchestra, was successfully produced at a concert of the Manuscript Society, Chickering Hall.

The next thing of importance was his symphonic overture "Russia," produced at Carnegie Music Hall, May 20, 1896, and repeated at a Manuscript Society concert in 1897, on both occasions by the Seidl Orchestra, under Mr. Brounoff's personal direction, with brilliant success. Another suite for cello and piano "An Evening in Venice," was produced at Mendelssohn Glee Club Hall in 1897. Next appeared a piano suite, "In the Flower Garden," in nine parts, which is familiar to many piano players, and which has had three editions in one year. Lately, a song album, "The Dew o' the Morn," was published, which has already won the favor of every intelligent singer and music lover.

The book of piano pieces, "In the Russian Village," is entirely Russian in character, with the original idea of giving illustrations to every number, and has a large sale.

Of recent works, three love songs, soon to be issued by Luckhardt & Belder, and a dramatic cantata, "Triumph of the Soul," are most notable; there are already demands for the love songs, they having been sung privately to enthusiastic hearers.

About June 1 he will hold a public examination of pupils, each piano pupil to play Weber's "Rondo Brilliant," and afterward a piece of their own selection, a prize to be given to the best.

A few words of a biographical nature will prove of interest, as showing his progress.

Brounoff is a native of Russia, and was born in Elisabethgrad (South Russia), on the 10th day of May, 1863. At the age of sixteen he entered the Musical Institute at Warsaw, and after three years' study with Strobel, Rogusky and Zarzycky (piano, theory, and composition) received his first diploma and returned to South Russia, where he made a concert tour in the cities of Charkoff, Nicolaeff, Cherson, Kremenczug and Elisabethgrad with constant success. In 1882, Mr. Brounoff went to St. Petersburg, where he received his scholarship at the Imperial Conservatory of Music, and graduated in 1891, receiving a diploma from Rubinstein. He also studied with Jørgensen (harmony), Solovieff (composition), Rimsky-Korsakoff (composition and instrumentation), Rubinstein (conducting), Everardi, Gabel and Repetto (singing), and appeared in opera, concerts, and published many compositions which are very popular in Russia.

Mr. Brounoff came to America July 23, 1891, and after visiting in La Porte, Ind., where he gave his first concert in the United States, he settled in New Haven, Conn., for ten months. After that he moved to New York. The accompanying cut is from a photo by Aloys Werner.

#### Mrs. Huff with Kansas City Philharmonic.

Mrs. J. Otis Huff, of Kansas City, Mo., for the past two seasons a pupil of Francis Fischer Powers, scored a success with the Philharmonic Orchestra at Kansas City at a recent afternoon concert. Here are two press notices:

Perhaps the greatest success that Mrs. J. Otis Huff, the contralto, has ever achieved in this city was on this occasion. She sang "Amour! Viens aider" and "Printemps que commence," from "Samson and Delilah," by Saint-Saëns, and had to give two encores before she would be excused. Her success was most emphatic. No soloist has ever been given a more complimentary reception on a Philharmonic occasion.—Kansas City Journal.

There is no more worthy singer in Kansas City than Mrs. Huff. She was a surprise even to her friends. It had been said that her voice and vocal style had improved and the good report proved true. Mrs. Huff sang yesterday with new fervor and assurance. Her voice is better in quality, more resonant and mellow than of yore, and she uses it more easily. In a word, Mrs. Huff came forward almost as a new singer and one to please the most critical audience.—Kansas City Star.

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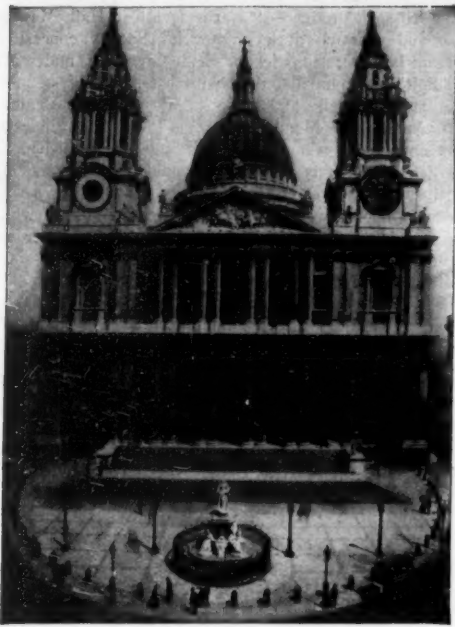
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LONDON, March 28, 1900.

FROM "Poe's Raven" to "Walt Whitman" was a long step, but it was a step upward. From "Walt Whitman" to "Juggernaut" is a plunge into an abyss. This plunge Mr. Granville Bantock has made a pied joint. Juggernaut we know was a greswome fiction invented by missionaries, and is associated in our juvenile imaginations with benighted heathens flinging themselves beneath the wheels of the god's chariot. The same notion pervades Southey's "Kehama," from which Mr. Bantock derives his inspiration, or lack of inspiration. Nobody ever thought the "Curse of Kehama" inspired, and nobody will think Bantock's music inspired. The best known lines in Southey's epic are

"I am a blessed Glendoveer

'Tis mine to speak, and yours to hear,"

and the change of "speak" into "bray" will give a fair idea of what Mr. Bantock's conception of a composer is. He brays, with gongs and kettledrums, with cymbals and snare drums and big drums, and the result is noise, unmitigated noise, with only one redeeming passage, a dance of Yougis. If the music at the temple of Juggernaut was at all like Mr. Bantock's no wonder the meek Hindoos committed suicide in scores. It is a wonder how the Philharmonic audience survived, but as yet I have not heard of any serious casualties. In the other numbers in the program the most important were the "Eroica," and Wagner's "Faust" overture, which only need mention, as showing that Mr. Cowen rules over a very fine orchestra, and has improved very much as a conductor.

When Richter comes to this land which he appreciates so highly (England gilt allerding's num durch das Gelt, as Johanne Wagner once said) Cowen will be pushed aside again. How an English conductor can acquire the art of conducting when he is never or hardly ever allowed to conduct, is a musical mystery. And what chance has

a British composer? During the forty years' existence of the Popular concerts, eight British composers have been represented in their 1,500 performances.

Our old friend, Santley, is still singing at Crystal Palace concerts. It cannot be said of him "age cannot wither him," for his voice is certainly faded and he ought to recognize, like the Bach Choir, that age will tell. This Bach choir, started by Jenny Lind, in 1876 gave its first performance, the mass in B minor with which it closed its career at the Queen's Hall. It itself succeeded an older Bach Choir of which Sterndale Bennett was the head, and now in its turn must be succeeded by a new organization, for mere reorganization will scarcely suffice.

Mr. R. Newman has made up his programs for his six Festival concerts from April 30 to May 1. In these six concerts there is only one work by an Englishman, and that is by the above named obstreperous Bantock with an orchestral piece, "Thalaba the Destroyer." When will Bantock drop Southey?

At the Royal Choral Society's concert at the Albert Hall Mr. Taylor Coleridge's new "Hiawatha" piece was heard for the first time yesterday. He is as constant to Longfellow as Bantock to Southey. Two years ago he gave us "Hiawatha's Wedding," a short, effective work. Its success led to his extending it for the North Stafford Festival last year by the "Death of Minnehaha," and now by request of the Choral Society he has added "Hiawatha's Departure." The whole, with the exception of the overture, was performed, the composer himself conducting. I annex a synopsis of the new section:

"The composer, like the poet, here takes a pleasant and almost joyful view of the hero's passage from Earth to the Happy Hunting Grounds. There is a short orchestral prelude, followed by a lengthy and joyous soprano solo, welcoming the arrival of spring. Then once more comes the boastful Iagoo, who, in a capital scene, a tenor solo broken from time to time by the laughing exclamations of the incredulous chorus of Red Men, gives an elaborate account of his wanderings, and of his discovery of the big sea water and of ship (or 'canoes with wings') and guns. Nobody believes him but Hiawatha, who, in a baritone solo, in striking contrast with the bragging utterances of his friend, describes how he has seen all this in a vision. As his solo proceeds, his music becomes much brighter, until a soprano solo proclaims, 'From the brow of Hiawatha gone was every trace of sorrow.' Then we have the arrival of the strangers, the Pale Faces with the Black Robe Priest, to whom, in a dignified and melodious baritone solo, 'Beautiful is the Sun, O Strangers,' Hiawatha addresses his welcome. The Black Robe Chief makes answer in a tenor solo, broken from time to time by the exclamations of the people, in which he proclaims the Christian religion, the section closing with a choral description of the disappearance of Hiawatha in his birch canoe, floating to the Land of the Hereafter."

The work was well received by an audience that held many well-known musicians and critics, but the chief applause was bestowed on the second part, the "Death of Minnehaha," with its drama and pathos. The English public does not venture to be too demonstrative about anything new. The drawbacks in the performance were Mr. Coleridge's inexperience in conducting, deficient rehearsing, and soloists too weak for the hall.

#### Sutro Receptions.

THE Hon. Mr. and Mrs. Theodore Sutro, of Riverside Drive and 102d street, have entertained largely this season. The first reception was given to celebrate their crystal wedding, on October 1. In the invitations an "at home" card was enclosed for the second and third Wednesday afternoon and evening, for the whole season until May.

### Third Apollo Concert.

FROM a musical point of view, the third and closing concert of this season by the New York Apollo Club proved one of the best in the history of the organization.

The affair was held in the ballroom of the Waldorf-Astoria last Thursday evening. The members, subscribers and their guests taxed to the utmost the capacity of the room. During the twenty minutes intermission many joined in the general promenade, while others visited friends in the boxes.

The program, arranged by Conductor Chapman, was much better than the second concert, given in February. The opening number, "The Pilgrims' Chorus," from "Tannhäuser," was well delivered, the phrasing and shading showing to advantage Mr. Chapman's skill as a drill-master. The voices of the baritones and basses were particularly rich and resonant, and the tonal effects of the tenors were also worthy of praise. Liszt's setting of "Thou'rt Like a Flower" was beautifully sung by semichorus, with solo obligato by Dr. F. D. Lawson, a member of the club, with a delightful tenor voice. The audience redemanded this number. "Eavesdropping," by Brueschweiler, heard at the first concert this season, was repeated by request. The other choruses were "The Music of the Sea" (Mosenthal), "The Nun of Nidaros" (Dudley Buck), "Silent Recollection" (Pache), "Evening Serenade" (Pache), and Hoffmann's "Invitation," arranged by the irrepressible Smith. The incidental solo to Buck's "Nun of Nidaros" was very well sung by E. Ellsworth Giles, a member of the club.

In the matter of soloists for the evening the club was fortunate. Miss Carrie Bridewell, whose successful debut in opera two weeks ago was noticed in THE MUSICAL COURIER, charmed the "Apollons" and their guests with her singing and magnetic personality. Her rich and dramatic contralto voice has been well placed. Her high notes have the sympathetic mezzo quality, while her lower register is deep and vibrant like the chords from an organ. Miss Bridewell first elected to sing "Amour viens Aider," the unfamiliar aria from "Samson and Delilah." After a hearty reception, she responded with Mattei's pathetic slumber song.

In the second part of the concert Miss Bridewell sang Tchaikowsky's tragic Lied, "Nur wer die Sehnsucht kennt," and "Mein Lieb ist Grün," by Brahms. Compelled to sing again, she gave the little encore song, "Suppose," in a captivating manner.

Miss Lillian Littlehales, the cellist, was well received, and played in an artistic and agreeable style an Adagio by Bargiel and Scharwenka's "Caprice Slave," the beautiful German Choral "Die ehre Gottes," by Beethoven, a Serenade by Squire, and "Danse Montagnarde," by Mattioli. The audience compelled her to repeat the last solo, and she did this, again producing the fascinating pizzicato effects.

The other soloist, George A. Fleming, is a member of the club. While not a finished singer, Mr. Fleming's sympathetic baritone gave pleasure to many. His solo upon the printed program was the Drum Major's song from "The Cadi," and his friends insisted on two encores, the first one, "Thou Art Like Unto a Flower," and the second, "Annie Laurie," the club humming the harmonies as an accompaniment to the Scotch song. Emile Levy was the accompanist, and, of course, Mr. Chapman wielded the baton.

The season just closed is the eighth. The officers of the club are: President, Dr. S. M. Baudler; vice-president, Robert Gibson; second vice-president, A. L. Crawford; secretary, William F. Reeves; treasurer, John M. Fulton; librarian, Lewis L. Evans. William R. Pitt is the chairman of the executive committee, and George A. Fleming chairman of the admission committee.

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## Lena Doria Devine.

**M**ME. DEVINE, whose portrait appears on the front page of this issue, needs no introduction to the readers of THE MUSICAL COURIER. She occupies an assured position in the front rank of New York vocal teachers. She is a San Franciscan, and made her home in this city some six years ago. A singularly large proportion of Californians who come to the metropolis attain prominence in their respective professions. Either the climate or sturdy ancestry seems to have bestowed upon them a more than ordinary amount of energy and ambition.

The secret of Mme. Devine's success is to be found in the possession of a very large share of this native energy, or capacity for hard work, combined with rare musical gifts and a thorough knowledge of the vocal art, derived from many years of study with Francesco Lamperti, one of the greatest of teachers. We may look upon him as the connecting link between the glorious old Italian school of the eighteenth century and what good there still remains in vocal art to-day. He received the traditions of that school from its last great disciples, such as Crescentini, Pasta, Vellutè, and he has handed them down to us enriched by fifty years of experience and a record of achievements in teaching that stands absolutely unrivaled. No higher compliment could be given to the subject of this sketch, than to say that she has shown herself worthy of this master in every respect, first as a singer, and now as a teacher. When Mme. Devine made her début in Baden-Baden, the late Herr Dr. Richard Pohl said in his criticism of the event: "Her voice is so well schooled that one immediately inquires with whom she has studied."

On nearly every occasion the same praise is now bestowed on Mme. Devine's pupil, Miss Duffield. At last then we have somebody who can give us Lamperti's results, and that is what we want. We are tired of Lamperti discussions, of "exponents," "representatives" and "certificates." We do not care how well a teacher can talk, lecture, write articles or books; we only ask for results; everything else is of no account.

Speaking of Miss Duffield to a representative of THE MUSICAL COURIER, Mme. Devine said: "There is a case that illustrates what method and perseverance will do for a voice. Four years ago who would have thought that the little 'parlor voice' could ever sing before an audience of 10,000 people in an immense place like Convention Hall, Kansas City, and make the great hit that Miss Duffield did when she sang there with Sousa, a few weeks ago. Yes, it is wonderful what method can do for a voice. Given a pupil who has musical intelligence, artistic sensibility and undaunted perseverance, for such a one it is almost possible to create a voice. Did not Pistocchi make one of the most distinguished singers out of Bernacchi, whom nature had given an inferior vocal organ? Unfortunately the three qualifications mentioned are not often found in one individual. It is not so easy to find girls with the necessary mental and artistic endowments who will study consecutively for three or four years."

"Then you think that it is largely a matter of sticking to it long enough?"

"Yes, provided you are on the right track. No amount of time spent on a bad method can make a good singer."

Requested to give a few salient points in her methods of teaching, Mme. Devine said: "Two things I will speak of because I insist upon them particularly, and consider their general neglect responsible for many unsatisfactory results. The first is forbidding beginners to practice at home; the second, insisting upon the mastery of all technical diffi-

culties, as far as possible, before taking up repertory and interpretation. In regard to the first I would say that the attack of tone and breath control are the foundation, and they are not easy to acquire. It is imperative that until the student knows the difference between right and wrong production the attempt should be made only in presence of the teacher.

"Practice without active attention and competent discrimination is worse than useless. A beginner should take daily lessons, and not sing at all outside of the studio.

"In regard to the study of repertory I believe that all technical difficulties should be mastered before it is taken up. It seems to me that the following paragraph, written by Arlo Bates in reference to the art of writing, applies likewise to singing:

"There is great danger in allowing the emotions to be aroused, while training which is merely technical is going on. Awaken in the pupil all interest in technical perfection which is possible. To excite his emotional interest in subject or sentiment is dangerous and obstructs his progress in the cultivation of skill in form and technic. Technical facility is gained by work, not itself inspiring, but done with the most patient exactness for the sake of the power it gives."

"When the student has advanced to the point where it is advisable to use words, I do not begin to give simple ballads; I then take up the old Italian arias, because they contain all the technical difficulties to be found in any piece of music, while the pure vowel sounds of the language are conducive to the development of pure tone. These arias are studied as exercises, and it does not matter at this stage of her training if the student is not sufficiently conversant with Italian to understand the text. Public taste may condemn these florid arias in the concert hall; in the vocal studio they will always remain the crucial test of good voice production. Whoever masters them will have the power, range and flexibility necessary to sing anything, even Wagner."

"Then you believe that the old Italian method is perfectly adequate to modern dramatic music?"

"There is only one way to sing: the way Sembrich was taught. The idea that modern music demands a different kind of training for the voice seems to me absurd. The old masters taught their pupils to find the beautiful tone, and worked with them for years till they could do anything with it. What more can modern music demand? If tonal beauty is to be made a secondary consideration, singing degenerates into a hybrid, inconsistent art, and the sooner we come down to plain speech the better. Are screeches and howls, if delivered with sufficient dramatic intensity, to compensate for lack of tone quality and true musical expression? Because the old Italian method gave singers such astonishing control over their voices that they were able to execute the most elaborate vocal pyrotechnics, it does not follow that their method of voice production did not also make them capable of emotional and dramatic expression. The greater includes the less, the more difficult the less difficult. Remember the story of how Farinelli, when rebuked by Charles VI. for wasting his marvelous powers on 'never ending notes and intricate passages,' changed his style entirely, and became the most pathetic singer as formerly he had been the most brilliant coloraturist. And why not? Does it not seem reasonable that a voice under such control that it is like a precise instrument, on which the most elaborate runs and cadenzas can be played with perfect ease, is just the kind of a voice that will be able to give most adequate expression to the deepest emotions of the human heart, because a singer thus equipped can give up his attention and imagination without restraint to the thoughts and

feelings he is interpreting, and his voice will readily and without effort respond to every impulse of his inspiration. The present confusion in vocal art as shown in the numerous conflicting opinions about registers and voice placing, is largely an outcome of the futile attempt to find a new method of singing for modern dramatic music. I thoroughly agree with the able critic of the New York Times that 'there is nothing in the music of Wagner that demands the application of new laws to singing either in recitative or cantilena,' and that 'the so-called Wagnerian school is an illusion, a delusion and a snare.'"

Mme. Devine evidently adds to her other qualifications an unbounded enthusiasm which makes her an eager student of everything connected with her art and makes the seemingly arduous work of voice training a pleasure to her. Earnest and talented pupils are sure to find in her not only a painstaking teacher, but a sympathetic adviser in whom they can place implicit confidence.

## Mlle. Marie Fournaise.

Professor of French.

**A**MERICANS should profit by every means recommendable for the acquisition of the French language, especially those to whom such study is important or necessary.

There are many French teachers in Paris and many so-called "teachers" who can do no more than speak the language, who know nothing whatever about ways of instruction, and who either take pupils around the very longest way to learn a very little bit, or indeed, who do not take them any distance at all.

Money is paid out just the same whether there is return or no, because a pupil cannot know at first how stupid or inefficient a teacher may be.

The moment that a professor is recommended by THE MUSICAL COURIER it means that such person has qualities to be of use to those desiring such.

For the rest Mlle. Marie Fournaise, 29 Boul de Batignolles, Paris, does not need to depend upon any one recommendation. She is rich in the confidence of many people who have tried her and not found her wanting.

Among those may be mentioned without any breach of delicacy Miss Mildred Aldrich, a writer from Boston, who will not hesitate to affirm the fact; Miss Alice Duff, also of Boston; Miss Margaret Reid, the singer; Miss Julia Marlowe, the actress; Mrs. Eddy Sothorn, William Kittridge, of England; Miss Lucy Stephenson, in London; Miss Louise Westervelt, Mlle. Mota-Kellogg, Miss Rodebusch, Mlle. Rose Relda of the Paris Opera Comique, Mlle. Würlein, a favorite amateur, and many others, of which more will be heard later.

Also will be given later some suggestions of Mlle. Fournaise as to teaching and studying of French.

There is room for many French teachers in Paris, as foreigners are scattered all over the city, and all cannot possibly go to the same locality to profit by any one school, be it ever so good.

The proper study of French is ever so much more important to foreign singers in Europe than they seem to imagine. The language should precede all study of vocal music in that language.

It should be said that Mlle. Fournaise is and has been for several years the professor of French in the select school of Miss Grace Lee Hess, an American lady, who is head of this enterprise. Here she has had over 100 pupils, giving her a wide and valuable experience with Americans.

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IN Vienna there has been formed a society for the advancement of female culture in which music by feminine composers is to be played. All males are sternly barred from the program.

WE were correct in suggesting a contingency in the case of Richard Strauss' "Heldenleben," which received its first American performance by the Chicago Symphony Orchestra. If Mr. Gericke is well enough he will produce this symphonic poem at the last concert of the Boston Symphony Orchestra in Boston, April 28. But this is doubtful. No doubt we shall hear the work next season.

IT somehow passes our comprehension how a conductor and operatic director like Von Schuch can permit himself to conduct an operatic performance here at the Metropolitan without rehearsal. This is so contrary to the whole spirit of art in Germany and in such contravention to the conscientious methods of the Dresden opera that it appears irreconcilable with Von Schuch's past. It is reported that he is engaged by Mr. Grau for next season which would, in part, explain such conduct—but in part only.

FROM all accounts the first complete production in America of Bach's B minor Mass, at Reading, Pa., several weeks ago, was more artistically successful than the dry, matter-of-fact performance here last week by the Oratorio Society. Praise-worthy as was the attempt, it only proves that even a masterpiece fails to produce the proper effect if the real musical atmosphere is missing. And it was missing, for how can Frank Damrosch, with his Cooper Union beat and training, instill into a mediocre band of singers any conception of the beauty and religious gravity of Bach's master work? The whole affair has the atmosphere of a third rate Handel festival in an English parish.

SIEGFRIED WAGNER has not a lowly opinion of himself. At a reception given by the Berlin Press Club the evening before the Berlin production of "The Bear Skinner," Siegfried arose and made the following modest speech. It should be prefaced here that the reception was not given in his honor, but to Signor Novelli, the famous Italian actor. Siegfried said:

"I am really quite a simple person. I am not, as many people believe, ambitious to outstrip my father. As a musician, my aim is to emulate Karl Maria von Weber. My endeavor is to reproduce the simple and popular, and I shall never make the slightest attempt to follow the path trodden by my father. That is beyond my power, and my only wish is to be taken as I am. I advance no claims as being the son of a great father, my only ambition being to prove myself worthy of the good fortune and honor of having such a father."

Only Weber! In this case the wise child knows his father. But in the innermost recesses of his capacious brain what would Richard Wagner have thought of Siegfried, the skinner of other men's scores?

THE oldest of singing masters has just celebrated his ninety-fifth birthday in London. It is Manuel Garcia, the only surviving brother of Malibran, who was born at Madrid March 17, 1805. When he was a lad of seven the family left their native land in consequence of the Peninsular War, and settled in Naples for a time, but it proved an advantageous exile, for it was in Naples that the elder Garcia was able to study voice production with Anzani, one of the best tenors of the old Italian school. The younger Garcia had a fancy for the sea, but, in deference to his parents' wishes, studied for

the operatic stage. His earliest appearance was in New York, where the whole family went in 1825 to conduct a season of opera, and he was the Figaro of the first performance of "Il Barbiere" in America. At that time, it may be noted, Beethoven and Schubert were still alive. Verdi and Wagner were still students, and Gounod in the nursery. Garcia's physique was, however, too delicate for the exacting work of the stage, and coming back to Europe he established himself at Paris as a singing master, later on becoming a professor at the Conservatoire. Since 1850 he has resided in London. His reputation is world wide, and all the great operatic artists of the latter half of the century have been schooled by him, or his pupil, Madame Marchesi.

GERMANY is in a tempest about a projected law which may be described as a law for the propagation of Comstockism. By it, imprisonment not to exceed a year, or a fine not to exceed 1,000 marks is to be imposed on anyone who shall publicly give theatrical performances, operas, vocal or declamatory recitals which are calculated to hurt "feelings of modesty." A similar punishment is to be inflicted on anyone who by their delivery or gesture try to injure the aforesaid feelings. The judges of the violation of the law are the police authorities. The first clause not only puts down everything vulgar, obscene or immoral, but by using the words "without being indecent injure the sense of modesty" gives opportunity for a blackmailing or notoriety hunting officer to put a stop to Mozart's "Don Giovanni," Wagner's "Tristan" and "Walküre," or even to suppress Brahms' "Vergebliche Ständchen." As yet we believe the law has not been enacted, and German cities are not reduced to the depths of modesty in which New York, Pittsburg and other cities of this free country are wallowing. The theatrical people can take care of themselves, but how about the opera. In those above named, in "Carmen," in "Faust," in "Martha" even, there are passages which may injure the feelings of some people of severe modesty, those nice people who are, as Swift says, people of nasty ideas. The persecutors of Olga Nethersole if successful can put a stop to "La Traviata," as well as "Camille," and to Massenet's "Sapho" as well as the Fitch "Sapho" and poor Offenbach, Audran, Hervé and their works would be treated as manifestations of Beelzebub. When "La Traviata" was denounced by the press in London as unfit for the stage it was given at a concert at Exeter Hall, the religious meeting place of all sects, and Albert Smith urged his friends to go there, for

The chance won't come again to us, the world's regenerators

To hear improper music and not in vile theaters.

But the German law it will be seen would prevent even extracts being given from it or similar works in a concert. If this fit of Puritanism that has broken out here goes on, the operatic stage will suffer as well as the dramatic.

THERE seems to be a general critical agreement, both here and abroad, that Richard Strauss must be "sat upon." Now this does not appeal to us in the slightest. Strauss is too big a fellow to be "snuffed out" of existence by a reviewer. Besides, he is of tougher tissue than the late John Keats and hits back at his critics. Hanslick is the latest, but Hanslick forgets that the witty arguments he advances might do to batter at Beethoven and Brahms quite as well. However, Hanslick has done his best work—his advocacy of the claims of Brahms—and in his attacks on Wagner and Tschaiakowsky demonstrated his narrow critical range. The Tribune last Sunday translated the funny little man of Vienna's opinion on Strauss. We reproduce it here:

"I am not personally acquainted with the composer, and do not know his attitude toward criticism. It may be that in accordance with the modern fash-

ion he accepts praise as a deserved tribute, and looks upon all dispraise as injustice and ignorance—in the manner, say, of Richard Strauss, a much lauded composer, who recently published a manifesto to this effect in the *Tagespost*, of Graz. He politely approves of the extravagant praise which appeared in the journal, and adds that he would be glad if the Vienna critics would 'learn from their colleagues in Graz. In the capital,' he continues, 'the everlasting laws of beauty are still in existence. I should like to get a look at them, but they are still locked up as enigmatic secrets in the bosoms of Hanslick and his companions.' Now, these enigmatic secrets, as a matter of fact, are open to all musical persons who can read, in the scores of Mozart and Beethoven, Schubert, Mendelssohn and Schumann, Brahms and Dvorák. Each of them was an innovator compared with his predecessors, but all of them made music in their symphonies, and not rebuses. They were never pedantic, but always serious. In the case of Strauss, however, is it not difficult to avoid the suspicion that he is occasionally enjoying himself at the expense of his admirers? How the brilliant man must smile in secret when he sees the attendants on his concerts nervously hunting through their programs in order to discover at which measure Eulenspiegel is drawn up on the gallows, or where, in 'Zarathustra,' the place where the Dwellers in the Rear World end and 'the Chapter of Science' begins, or where they are to make ready to receive the 'Holy Laughter' and the 'Motive of Contempt.' I had been firmly convinced that the famous author of so many symphonic picture books has long stood far above praise and fault finding, and looked down with the equanimity of the genuine 'Overman' upon the individual cases of critics who do not agree with him. From the pronouncement issued in his faithful capital, Graz, this seems, however, not to be the case."

#### AS TO AN ORCHESTRA.

AN inquirer writes asking "How much would it require on a three per cent. basis to establish a permanent orchestra in this city, with concerts every week on both sides of the river, giving constant employment to an orchestra of 90 men during the whole season, so that they could devote themselves to this one task only?"

About two million dollars of capital for, in order to put the enterprise on a solid footing it would require an outside income of \$60,000 on a permanently invested sum, all money saved out of this sum annually to be placed to the credit of a redemption fund with which to redeem the original capital. The moment it becomes a speculation the permanent orchestra is endangered artistically and financially, while the fixed capitalization is very apt to transform the enterprise gradually into a definite commercial engine which will be sufficiently productive to liquidate its capital. Or if not that it could pay its interest in the shape of a dividend. This is likely, but not assured.

Of course the conduct of a little two million dollar corporation—a very ordinary matter nowadays—would ensure business and therefore successful methods which we have had in a few instances only in music in America—such as the Boston Symphony Orchestra and THE MUSICAL COURIER, each the most prominent in its line on the globe, and each reaching its position through assimilation with modern methods and free from any false conceptions of contemporary conditions.

On such a basis a permanent orchestra can be floated in Greater New York. It would have one responsible head, as the two institutions above named have, and the orchestra would be absolutely under that authoritative command and the financial manager—as he would necessarily be—would select the director without consulting the players. That would mean business and hence success would be possible—aye, very probable. No suc-

cess could come to it if a permanent orchestra were to be controlled by a Board or a Committee. It must have a head who is responsible because he has authority and who has authority because he is responsible.

#### AN OPERA CRITICISM.

AS it appears in the New York edition of a Paris paper the average criticism of an operatic performance as given at the Metropolitan Opera House is now full well known to readers of that kind of literature, but in response to a request for a reproduction of one of these essays on music and opera we give space to a late case. It will be observed that the critic must have made music a special study and, for that reason, occupies that responsible position:

##### Last Night's Performance.

It was only 65 minutes after the raising of the curtain that the boxes at the Metropolitan Opera House were all filled, although a great deal of conversation was heard even so early in the evening, the chief discussion centering upon the new imported draperies received from Paris for the Georgian Court. Mrs. Allan-Briscomb de Pull, in box 41, maintained to a host of callers that the crepe de sheeny decorations were really copies of the portières in the stable of Madam La Duchesse de Chippychasseur at Longchamps, where she and her divorced brother-in-law spent a whole fall in 1894, just before the birth of the oldest child of Madam. Mrs. Dillpickel, who is here for a week from Newport, where her villa is being transformed into a Pavillion de Mer, differed with Mrs. Pull, but refused to give her reasons. She wore a taffeta jacket of green applique work, with buttons to match her rubies, and had an imported lace fan from the Royal Museum of Morocco. The feathers are original ostrich, the bird being a captive at present at Mr. Dillpickel's farm. The late father of Mrs. Dillpickel—Col. Dave Sluggem—was lynched for horse stealing in Dakota, but afterwards pardoned by the territorial governor. The well-known song, "The Pardon that Came Too Late," was dedicated in his honor, which accounts for the musical taste of Mrs. Dillpickel.

In box 31 we saw Mrs. McNoise and the Misses McNoise. Miss Esther Delatone McNoise wore a cheviot rose tinted skirt with valenciennes trimming cut bias, and although it was scant, Miss Marian McNoise's green satin skirt renaissance style en brochette was in delightful contrast with her sister's costume. Among the callers in this box were noticed Mr. and Mrs. Callous Sole, of West 55th st., and Colonel the Honorable Baron Ranweigh, who is just in from South Africa purchasing a consignment of mules for the Irish army in the Transvaal. The Colonel is a great friend of the Prince and can always be seen at Covent Garden at off nights. He is an ardent admirer of Wagner's waltzes and marches, and can whistle them delightfully, as he occasionally does at the Lambs' Club.

Mrs. Asterbilt, in box 13, wore an artistic Tosca net and a Medici collar, the latter from the collection of the Empress (Dowager) Chi-Li-Saws, of Corea. The small buttons running in a row on the back of the collar represent the cardinal virtues of the kingdom. There are just thirteen, but Mrs. Asterbilt is not superstitious and takes care not to give away one of them; they are pearls of the finest filtered water.

Mrs. H. Clay Pipe, lately divorced from the Hon. Pipe, was very much annoyed by the loud playing of the orchestra, and wanted to know if someone could not send word to the man who was beating time if he could not make less fuss down there. "Why, that's Mr. Paur, Ma," said her daughter Evelyn, whose entree into society filled two columns of description in this paper last winter. "I don't care, dear, if his name is Pore or Rain. I do not like so much noise in this house while I am conversing." At this moment one of the machinists in the flies, in trying to light a cigarette, missed his footing and fell heavily upon Madame Calve, who gave a scream that brought Miss Bauermeister to her rescue. She dragged the unfortunate man away, and the great singer, who rose to the occasion, fainted, but was soon revived, and had dozens of bouquets of flowers thrown at her for fainting at the right time.

The members of the St. Sapho Goff Club, who occupied omnibus seats, all were incessant in their attention to the female chorus. They are all very musical, and have arranged a concert at the club house for Thursday night by the Yell Glee and Banjo Club. Most of the members sing, and a classical evening is expected. Mr. Jacob Abenit is master of ceremonies. After the opera last night most of the members spent the balance of the time at the Lettuce Club, where another musicale was in progress. Fox and Fagan, from the Dewey Opera House, giving a performance of "Clairvoyance in the Bowery." A Rag Time closed the evening.

Outside of the rencontre between Madame Calve and the flying machinist there was nothing eventful in the per-

formance last night, which was given at two minutes' notice, without a rehearsal, as usual. We believe that "Carmen" was the opera, although Richard Wagner's "Cavalleria Pagliacci" was originally announced. On account of the sudden illness of Madame Sembrich's husband, the opera had to be withdrawn, and Madame Calve kindly consented to appear in "Carmen" without rehearsal. She told Mr. Grau, who was very much depressed on being compelled to change an opera, that she thought she knew "Carmen" from memory, but needed a prompter in case of accident. One of the ushers helped her out, as the prompter was left in Philadelphia to save the cost of a return trip ticket.

The tenor sang beautiful. Plancon was the Toreador and was an ideal bullfighter. He seems to have been made for the part. The trio in the first act, sextet in the second, quartet in the third and quintet in the fourth were left out so as not to interrupt the argument. Music too often interferes with the plot of an opera, and we congratulate the management on its superior judgment. It is understood that next season it will cut all the Wagner operas. The chorus was dressed, as usual, and the scenery of the fourth act was a triumph of art, particularly Calve's white satin gown and Don Jose's trousers.

Mr. Grau has made arrangements for a benefit for himself to wind up the season in a manner compatible with art. Four acts, one from each opera, will be given—nearly all new to New York operagoers—the first act of "Trovatore," the second act of "Romeo," the third act of "Carmen," and the fourth act of "Faust." (For a change, next season will open with "Romeo"). All the singers have promised to be on hand and to sing for Mr. Grau, free of charge. He has generously accepted their kind offer with the understanding that if any should refuse, he or she will not be engaged for next season. Although it is an insinuating kind of an argument, it is thoroughly understood and bound to bring the imported song birds to the operatic roost on time that night, without the interference of the periodical incapacity. Mr. Grau is a great physician for operatic star diseases.

The house was crowded, and it was announced in the lobby that next season's subscriptions will be larger than this year's were. This is partly due to the positive announcement that Bauermeister has consented to come again, and that Plancon and De Bars and Eames have already accepted Mr. Grau's offer. With these stars assured next season is sure to be a success.

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Such is the average criticism of opera as it appears in the columns of our daily contemporary, a paper which is never phased no matter how monumental its errors may be. It is a marvel that a daily paper can meet its readers on such a basis and yet succeed, but so it does and that ends argument.

#### FOR THE CONCERT HALL CONCERT MUSIC.

UNDER the title of "For the Concert Hall Concert Music," O. G. Sonneck, of New York, contributes an article to the organ of the International Music Society (Breitkopf & Härtel). Two classes of music, he argues, ought to be banished from the concert hall, these are, speaking in general terms, Operatic music and Chamber music, with considerable exceptions however. To begin, Herr Sonneck laments the prevalence of Wagner in opera. There is too much Wagner, the people want a change of diet—which is true enough—and gladly turns to the more easily digested dishes offered them in "Hänsel und Gretel" and "Cavalleria." But the managers will have Wagner; Wagner fills the house and the treasury, and so he will be exploited till the public is tired and rushes after the first new piece of goods it can find. "What a shame," he cries, "that the exuberant zeal of King Ludwig did not leave the Nibelungen Lied to be a specially reserved piece for Bayreuth. How ridiculous to shove the giant into every town in order that cobblers and tailors, after their day's work, may gape and yawn over him." Is this gracieuseté meant for the Standard Oil and Railway millionaires of our proud city who support Mr. Grau? It looks like it.

After the Vorspiel, Wagner must of course go from the Concert Hall where cobblers and tailors and millionaires seldom go. We must not have on the platform bits of Wagner, neither Isolde's Liebestod nor fragments of "Parsifal." It is no answer to say that Wagner at one period encouraged such

performances. He did so when his work needed a propaganda, when he had, like a dry goods drummer, to show samples of his goods. Of course where Wagner is not known, in Italy, Puerto Rico, France and the Philippine Islands, the system is allowable.

As has been said there are exceptions to the rule of "No operatic music in the Concert Hall." Such exceptions are the programs by Martucci, the Italian conductor whose portrait adorned our front page a week or two ago. This musician "who will do Italy more honor than Mascagni" begins his concerts with an overture from some lone neglected opera, or gives us as entremets some pieces of Lully. His justification lies in the qualification "long neglected," for thus he makes his concert not a mere echo of popular works. Most music lovers will, it may be hoped, approve Herr Sonneck's remarks on this head, although perhaps concert organizers may hesitate. Music composers will applaud his next suggestion that the space left vacant by withdrawal of well-known operatic pieces should be filled with specimens of works which have not yet made a name. The ladies and gentlemen of the opera ought not to make themselves so much at home in concert and give only passages from their best roles; they ought to go either forward or backward to works which have not blood enough to live on the stage but could live and flourish in the concert hall. Such works are Weber's "Euryanthe," Spontini's "Olympia," Schumann's "Genoveva," &c. These exceptions must however be strictly exceptions, for the object of demanding concert music for the Concert Hall is "to give more space for the symphonic literature that has grown up."

Herr Sonneck now says a good word for his publishers. "Amid much which is mediocre and obsolete," he writes, "publishers of ancient music have issued many valuable suites, symphonies and overtures which deserve to live." If these monumental new editions are to stand in a library till they are covered with dust, then music will sink to a useless handicraft and science become a playground for philological "sportsmen" (sic). Which means "Look at my publishers' 'Monumental Editions.'"

A reform in the concert room will also allow the classics to come back to their rights. Haydn is unjustly neglected. Instead of all three "Leonora" Overtures in one evening, à la Zumpe, we could have some other works by Beethoven, the mature Mozart, &c. It will also allow us to hear foreign works and break down a protectionist policy in art which is entrenched in the circle of national works. It will give room for novelties. Novelties can be obtained always by a system of prize competitions. The prizes need not be money, "the poor devil of a German composer" is content if the prize is his name in the program. "It is cheaper to perform such a new piece than to buy high priced printed scores." A new piece will be as attractive as a catalogue number that has been heard a hundred times. The obstacle to such production of novelties is "the limited time for rehearsals of our hunted-to-death orchestras." But, cries the good Sonneck, "better a hundred-times-played Mozart Symphony without a rehearsal than a whole concert without a novelty." So away with opera music from the Concert Hall.

Now about chamber music. When a virtuoso introduces concert music into a chamber music evening, hundreds complain; but little is said when chamber music is introduced into a concert. Of course, string quartets are out of place in the concert hall, and so are arrangements of chamber music for orchestra, for both proceedings are opposed to the composer's ideas. Yet, asks Herr Sonneck, what is a Chopin Nocturne, a Schumann Arabesque, the whole lied literature from Mozart to Brahms, but, in the noblest sense, chamber music? If it had not become the fashion to give in one evening three or four chamber music numbers for several instruments and pass over in silence the rich collection of vocal and solo instrumental chamber music, who

would have ever dreamed of producing in a large hall music which is much more effective in a small room? A good selection can be made. There are plenty of solos of Beethoven, Chopin, Weber, Brahms, Liszt, &c., which have the character, if not the name, of concert pieces. The whole literature of the concert aria seems to be forgotten, while in modern compositions there are many works quite out of place in a lieder evening which obtain their full effect only in the concert hall. Many a piece is censured as not being "liedmässig," when it was conceived by the author as "concertmässig." The great trouble will be to make a selection, for it will require unerring taste to define what is fit for a large, and what for a small room. No fixed rule can be laid down for drawing out a concert program free from operatic music and chamber music. That depends on the taste, the judgment, the good sense of the concert giver.

"In the concert hall only concert music," this Herr Sonneck repeats, is to-day the most important task of the lovers of music.

### THE RAKOCZY MARCH.

A KOS LASZLO, of Berlin, has just published an account of the origin of this famous Hungarian march, based on authentic documents hitherto unknown in Germany.

When Prince Franz Rakoczy II. (1676-1735), with his young wife, the Princess Amalie Caroline of Hesse, made his state entry into his capital of Eperjes, his favorite musician, the court violinist Michael Barna, composed a march in honor of the illustrious pair and performed it with his orchestra. This march had originally a festive character, but was revised by Barna. He had heard that his noble patron, after having made peace with the Emperor Leopold I. in 1711, was, in spite of the general amnesty, again planning a national rising against the Austrian house. Barna flung himself at the prince's feet and with tears in his eyes, cried "O Gracious Prince, you abandon happiness to chase Nothing!" To touch his master's heart he took his violin and played the revised melody with which he had welcomed the Prince, then happy and in the zenith of his power. Rakoczy died in Turkey, where he, with some faithful followers, among them the gypsy chief Barna, lived in exile.

This Rakoczy March, full of passion, temperament, sorrow and pain, soon became popular among the music loving gypsies as well as among the Hungarian people. The first copy of the Rakoczy March came from Carl Vaczek, of Jaszo, in Hungary, who died in 1828, aged ninety-three. Vaczek was a prominent dilettante in music, who had often appeared as flautist before the Vienna Court, and enjoyed the reputation of a great musical scholar. Vaczek heard the Rakoczy March from a granddaughter of Michael Barna, a gypsy girl of the name of Panna Czinka, who was famous in her time for her beauty and her noble violin playing throughout all Hungary. Vaczek wrote down the composition and handed the manuscript to the violinist Ruzsitska. He used the Rakoczy Lied as the basis of a greater work by extending the original melody by a march and a "battle music." All three parts formed a united whole.

The original melody composed by Michael Barna remained, however, the one preferred by the Hungarian people. In the Berlioz transcription the composition of Ruzsitska was partially employed. Berlioz worked together the original melody; that is, the Rakoczy Lied proper, and the battle music of Ruzsitska and placed them in his "Damnation de Faust."

The Rakoczy March owes its greatest publicity to the above named Panna Czinka. This gypsy girl's great talent as a violinist was recognized by her patron, Johann von Lanyi, who had her educated in the Upper Hungarian city of Rozsnyo, where as a pupil of a German capellmeister she received adequate musical instruction. When she was fifteen she

married a gypsy, who was favorably known as the player of the viola de gamba in Hungary. With her husband and his two brothers, who also were good musicians, she traveled through all Hungary and attracted great attention, especially by the Rakoczy March. Later her orchestra, over which she presided till her death, consisted only of her sons. Her favorite instrument, a noble Amati, which had been presented to her by the Archbishop of Czak, was, in compliance with her wishes expressed in life, buried with her.

The Rakoczy March has meanwhile undergone countless revisions, of which the most important is beyond doubt that of Berlioz.

### IMMORAL OPERA PLOTS.

THE recent row over "Sapho" in this city, a city that complacently swallowed the vulgarities and depravities of "Zaza," caused a certain ingenious Professor Graebner, of the Concordia Seminary, of Memphis, to compile a formidable list of operas with immoral plots. We do not propose just now to argue the justice of the learned professor's strictures, so give his views without comment. The enumeration is rather appalling: He finds that Mozart's "Figaro" depicts marital infidelity; his "Don Juan" describes the love adventures of a libertine; his "Cosi fan Tutte" describes the infidelity of two betrothed, and the "Zauberflöte" is a glorification of freemasonry. Beethoven's "Fidelio" treats of infidelity in love; Weber's "Freischütz" depicts immoralities than can scarcely be described; his "Oberon" brings forward marital infidelity, and his "Euryanthe" the attempted seduction of a bride. Flotow's "Martha" describes the amorous experiences of a woman in masquerade and of her female servant. Marschner's "Hans Heiling" treats of the infidelity of a bride; Rossini's "Barber of Seville" is the story of an abduction; Donizetti's "Lucia di Lammermoor" is the account of the deception of a betrothed woman and of suicide. "Lucretia Borgia" describes the vengeance of an unmarried mother and a woman killing others by giving them poison; "La Favorita" depicts marital infidelity, and "Don Pasquale" has practically the same theme. Bellini's "La Sonnambula" treats of the infidelity of a young man who is betrothed; his "Norma" of marital infidelity. Herold's "Zampa" depicts the vengeance of a woman who has been seduced. Meyerbeer's "Huguenots" deals with marital infidelity; his "Robert the Devil" is a tale of the love adventures of a young good-for-nothing; while the "Star of the North" is an account of infidelity in love. Halévy's "Jewess" is an account of the infidelity of a betrothed man. Auber's "Fra Diavolo" describes the love adventures of a robber thief with a married woman; his "Carlo Broschi" treats of the favorite theme of marital infidelity; the "Stumme von Portici" depicts the vengeance of and suicide of a woman who had been seduced. Gounod's "Faust" is the story of a deception, and Thomas' "Mignon" the story of the adventures of a coquette and a jealous man. Bizet's "Carmen" consists of the love adventures and murder of a tricky gypsy woman.

Massenet's "Manon" is the story of a mistress; his "Werther" describes a suicide resulting from illegitimate love. Verdi's "Othello" tells the story of forbidden love, of murder and of suicide; his "Don Carlos" tells of unlawful love on the part of those who are wedded; his "Aida" describes jealousy and revenge; his "Masque Ball" treats of a somewhat similar theme; his "Rigoletto" is the love story of a libertine and a murderer; while the "Elvira" describes the infidelity of a betrothed man and his suicide; Ponchielli's "La Gioconda" is the story of broken marriage vows and of suicide. Puccini's "Le Villi" describes the infidelity of a young man who is betrothed; while "Manon Lescaut" contains the adventures of a low woman. Leoncavallo's "Pagliacci" is an account of illegitimate love and a double murder resulting from vengeance and jeal-

ousy. Mascagni's "Cavalleria Rusticana" is the story of an illegitimate affection of those who are wedded. Becker's "Praise of Women" is the narration of the vengeance of a seduced gypsy woman. In Lortzing's "Wildschütz" a bridegroom sells his bride to a married profligate; and his "Undine" tells the story of illegitimate love in married life. Goldmark's "Queen of Sheba" is a tale of infidelity of the married; and his "Merlin" brings forth the story of the love adventures of a very son of Satan. Meyer-Helmond, in his "Love's Battle," tells the story of infidelity, jealousy and suicide; Foster, in his "Lorie," depicts broken marriage vows; Gramann, in his "Melusine," treats of the same theme, and in his "Irrlicht" describes illegitimate love. Rubinstein, in his "Demon," describes the love adventures of the devil with a woman, and Richard Wagner, in his "Flying Dutchman," treats of forbidden love; in his "Tannhäuser," of infidelity and unchaste things; in his "Parsifal" he describes abnormality, and in his "Walküre" treats of marital infidelity and incest.

### WHAT CINCINNATI HAS HEARD.

**A** GLANCE at the complete list of works played by the Cincinnati Symphony Orchestra reveals the catholic tastes of Conductor Frank Van der Stucken, also the presence of some music seldom if ever heard in this city. Mr. Van der Stucken knows the value of the Neo-Belgian school, and he is not insensible to the brilliant attractiveness of Richard Strauss. Here is the list:

Bach-Abert—Prelude, Choral and Fugue.  
 Beethoven—Symphony in E flat major ("Eroica"); No. 3 (op. 55); Symphony No. 6, F major (Pastoral).  
 Jan Blockx—"Kermesse Flamande," from "Milenka."  
 Brahms—Symphony No. 4, E minor (op. 98); Concerto for Violin, in D major (op. 77).  
 Bruch—"Kol Nidrei" (op. 47).  
 Richard Burmeister—Concerto in D minor, for Piano (op. 1).  
 Chopin—Concerto for Piano and Orchestra, No. 2, in F minor.  
 Dvorák—Symphony No. 8, in E minor, "From the New World."  
 Arthur Foote—Suite in D minor.  
 Alex. Glazounow—Symphony in C minor, No. 6 (op. 68).  
 Glinka—Overture, "Ruslane and Ludmilla."  
 Gounod—Recitative and Aria, "She Alone Charmeth My Sadness," from the "The Queen of Sheba."  
 Haydn—Concerto for Violoncello, in D major; Symphony in C major, No. 7.  
 Ch. Kurth—Symphonic Poem, "Almansor."  
 Liszt—"March of the Crusaders," from "The Legend of St. Elizabeth;" "Les Preludes;" Symphonic Poem, "Les Preludes" (C major).  
 E. A. MacDowell—Suite in A minor (op. 42).  
 Massenet—Aria from "Herodiade;" Entr'acte, "Don Cesar de Bazan."  
 Mozart—"Maurerische Trauermusik."  
 Alexander Ritter—"Charfreitag und Frohnleichnam" (Good Friday and Corpus Christi).  
 Saint-Saëns—Aria, "La Cloche;" "Le Rouet d'Omphale" (op. 31).  
 Schumann—Concerto for Piano and Orchestra in A minor (op. 54).  
 Scriabine—Reverie, E minor (op. 24).  
 Max Schillings—Overture, "Ingwelde."  
 Richard Strauss—Prelude, Second Act, "Guntram" (op. 25).  
 Ambrose Thomas—Recitative and Aria from "Hamlet."  
 Pier A. Tirindelli—Concerto for Violin, in G minor.  
 Tchaikowsky—Concerto for Violin, in D major; Symphony in E minor, No. 5; Theme and Variations from Suite No. 3.  
 F. Van der Stucken—"Shir Zion" (Songs of Zion), Festival March; Interlude, "Vlasda" (op. 9).  
 Wagner—Aria ("Dich Theure Halle," from "Tannhäuser;" "Siegfried's Funeral March," from "Götterdämmerung;" "Huldigungsmarsch," "Good Friday Spell" ("Parsifal"), "Kaisermarsch;" Overture, "Flying Dutchman;" Overture, "Tannhäuser."  
 Weber—Recitative and Aria, "Ocean! Thou Mighty Monster," from "Oberon;" Overture, "Euryanthe."  
 Felix Weingartner—Symphony in G major (op. 23).  
 The soloists who appeared at these concerts were Elsa Ruegger, Robert Hosea, Leonora Jackson, Alexander Petschnikoff, Mamie Hissem De Moss, Vladimir De Pachmann, Louise B. Voigt, Antoinette Szumowska, Pier Adolfo Tirindelli, Richard Burmeister and Sara Anderson.



### To Omar.

Omar Khayyam, you're a jolly old Aryan,  
 Half sybaritic and semi-barbarian,  
 Not a bit mystic, but utilitarian,  
 Fond of a posy and fond of a dram.  
 Symbolist, poet, and clear-eyed philosopher,  
 Had you a wife I am sure you were boss of her,  
 Yet you'd be ruled by the coquettish toss of her  
 Garland crowned head at you, Omar Khayyam.  
 For there is vanity  
 In your humanity,  
 Else your urbanity  
 Were but a flam.  
 And the severity  
 Of your austerity  
 Proves your sincerity,  
 Omar Khayyam.

Well I remember when first you were heralded,  
 Persian born poesy, ably FitzGeralded;  
 Impulse said buy you—and I to my peril did:  
 Now a meek slave to your genius I am.  
 Some of your doctrines to us may seem hatable,  
 Though we admit that the themes are debatable;  
 But your ideas, are they really translatable  
 Into our languages, Omar Khayyam?  
 In your society  
 All inebriety  
 Seems but propriety,  
 Truth but a sham;  
 And the reality  
 Of your carnality  
 Courts immortality,  
 Omar Khayyam.

From the grave depths of your massive tranquillity  
 Thoughts you produce, knowing well their futility—  
 Thoughts that you phrase with a fatal facility,  
 Hurl with the force of a battering ram!  
 But we care not though your message be cynical,  
 Not very creedal and scarcely rabbinical;  
 We, your adorers, put you on a pinnacle,  
 For that we love you, old Omar Khayyam.  
 Though you're erroneous,  
 Still you're harmonious,  
 And you're euphonious  
 In epigram.  
 O'er the censorious  
 You are victorious;  
 We hold you glorious,  
 Omar Khayyam.

—Carolyn Wells in February Century.

**B**Y the death of Father Alfred Young, music in this city has lost an ardent friend and supporter. This venerable Paulist, who did so much for the restoration of the Gregorian chant in the Roman Catholic service of America, died last week at St. Paul's on West Fifty-ninth street. He was born in 1831 in Bristol, England, and became a convert to the Roman Catholic religion in 1850. Father Young wrote and lectured on the subject of the Gregorian chant and trained many choirs. He published various hymn books. He was at one time a devoted concert-goer and his finely cut, intellectual face invariably attracted attention. The last time I had the honor of speaking with him he was very much interested in Huysmans' "En Route," especially the portions relating to the vicious music of modern Parisian church service. Huysmans is a savage advocate for the abolishment of any but Gregorian music and this pleased Father Young. I hope the movement he so fervently headed will not be allowed to die—though it must be confessed that Gregorian music, except in the larger and wealthier churches, is as yet hardly feasible.

It is said that when Henry D. Thoreau lay dying in Concord, his friend, Parker Pillsbury, sat by his bedside; and he leaned over and took him by the hand, and said: "Henry, you are so near to the border now, can you see anything on the other side?" And Thoreau answered: "One world at a time, Parker."

\* \* \*

In the slangy but characteristic "Billy Baxter's Letters" there is a funny account of a visit to the opera. The late W. J. Kountze, Jr., is the author, so I am informed by Percival Pollard. Here is the story:

"I was over in New York with the family last Winter, and they made me go with them to 'Die Walküre' at the Metropolitan Opera House. When I got the tickets I asked the man's advice as to the best location. He said that all true lovers of music occupied the dress circle and balconies, and that he had some good centre dress circle seats at three bones per. Here's a tip, Jim: If the box man ever hands you that true lover game, just reach in through the little hole and soak him in the solar for me. It's coming to him. I'll give you my word of honor we were a quarter of a mile from the stage. \* \* \* About 9 o'clock the curtain went up. After we had waited fully ten minutes, out came a big, fat, greasy looking Dago with nothing on but a bear robe. He went over to the side of the stage and sat down on a bum rock. It was plainly to be seen, even from my true lover's seat, that his bearlets was sorer than a dog about something. Presently in came a woman, and none of the true lovers seemed to know who she was. Some said it was Melba, others Nordica. Bud and I decided it was May Irwin. We were mistaken, though, as Irwin has this woman lashed to the mast at any time or place. As soon as Mike, the Dago, spied the dame it was all off. He rushed and drove a straight-arm jab, which, had it reached, would have given him the purse. But Shifty Sadie wasn't there. She ducked, side-stepped, and landed a clever half-arm hook which seemed to stun the big fellow. They clinched, and swayed back and forth, growling continually, while the orchestra played that trembly Eliza-crossing-the-ice music. Jim, I'm not swelling this a bit. On the level, it happened just as I write about it. All of a sudden someone seemed to win. They broke away and ran wildly to the front of the stage with their arms outstretched, yelling to beat three of a kind. The band cut loose something fierce. The leader tore out about \$9 worth of hair, and acted generally as if he had bats in his belfry. I thought sure the place would be pinched. It reminded me of Thirsty Thornton's dance hall out in Merrill, Wis. \* \* \* Of course, this audience was perfectly orderly, and showed no intention whatever of cutting in, and there were no chairs in the air, but I am forced to admit that the opera had Thornton's faded for noise. I asked Bud what the trouble was, and he answered that I could search him! The audience apparently went wild. \* \* \* After that, for three solid hours Rough House Mike and Shifty Sadie seemed to be apologizing to the audience for their disgraceful street brawl, which was, honestly, the only good thing in the show. \* \* \* Far be it from me knocking, but any time I waht noise I'll take to a boiler shop or a Union Station, where I can understand what's coming off. I'm for a good mother show. Do you remember 'The White Slave,' Jim? Well, that's me. \* \* \* 'The White Slave' has 'Die Walküre' beaten to a pulp, and they don't get you for three cases, gate money, either."

\* \* \*

Professor Kashkine, a close friend of the late Peter Tchaikowsky, has written his recollections of the great Russian master, from which an abstract is given. Since the year 1863 a musical society had existed in Moscow, for which Nicolas—brother of Anton—Rubinstein undertook the harmony lessons; but the time at his disposal was so

limited that, when the opening of a conservatory, in 1866, was under discussion, it became imperative to find another teacher. Piotr Iliyitch Tschaikowsky, a pupil of the St. Petersburg Conservatory, was appointed, and entered upon his duties early in January, 1866, being offered fifty rubles a month—about twenty-five dollars—until the opening of the Moscow Conservatory the following September; this was a low salary even for those days, when living was far cheaper than now. Nicolas Rubinstein proposed that Tschaikowsky should install himself with him, and it was here that Professor Kashkine met him for the first time; they dined together on the evening of their introduction, and finding that they had many tastes in common—particularly music and literature—they soon became intimate friends.

As a master Tschaikowsky was a great favorite; yet having no inclination for teaching, he always considered himself unsuited to it. A concert overture in F minor, rewritten for full orchestra, was his first work performed in Moscow; though not a brilliant success, it attracted the attention of musicians, and even this modicum of praise pleased the composer, as so little encouragement had come his way.

His amiable disposition soon made him popular, and brought him many invitations, which he seldom accepted, as he preferred to spend his evenings quietly. The Cercle Artistique was then the centre where writers, actors, musicians and all interested in art and literature congregated, and here he met Ostrovski, the play writer, who offered to compose the libretto for his opera "The Voyévode"; two years later Tschaikowsky himself, with Ostrovski's sanction, finished the libretto. Tschaikowsky shared rooms with Nicolas Rubinstein next door to the conservatory. The arrangement was not always convenient, but Nicolas soon recognized in Tschaikowsky a great composer, and but for the co-operation of such a friend and artist he would not have become so quickly well known. Only death put an end to this mutual attachment. An unfortunate incident about this time nearly upset Tschaikowsky's hopes of a musical career, but influence was exerted in his behalf and the legal proceedings which had been invoked were dropped.

In the same building, but not on the same floor, lived a young Hungarian pianist, a prize pupil of Tausig, Rafael Joseffy by name. This lad bothered both Tschaikowsky and Rubinstein with his persistent piano practice. But when Tschaikowsky played the youthful Joseffy openly protested, for the great man's touch and technic were almost as bad as Richard Wagner's—which is saying much.

During the years 1866-1867 Tschaikowsky devoted himself to his opera, "The Voyévode," and to the revision of his symphony, "Winter Journey." He also wrote the piano "Scherzo à la Russe," which, with his Impromptu, was then published as op. I.; this was his début in print, if one excepts the first half of a collection of fifty Russian national songs, arranged for piano, four hands. In the summer he left for the Baltic, staying principally at Hapsal, and then wrote his "Manual of Harmony," the value of which is its simplicity, clearness of statement and practical selection of exercises. It was in this year that he made the acquaintance of Madame Artôt, dedicating to her his "Romance sans Paroles" in F, op. 5, which, like Rubinstein's melody in the same key, became very popular. Toward the end of the season 1867-1868 it was proposed that he should personally conduct some dances of his own composition. Fortunately the orchestra, who knew them well, paid no attention to the erratic signs of Tschaikowsky, who quite lost his head from nervousness. And yet he subsequently became a well-known conductor, traveling with his compositions and baton through various parts of Europe; but to the end of his life each

concert he conducted cost him physical suffering. Tschaikowsky's first real success was his symphony, "Winter Journey," which, though refused in St. Petersburg, met with warm applause in Moscow.

The opera, "The Voyévode," was quite completed during the summer of 1868 and its performance discussed. At this period Moscow Society interested itself solely in the Italian opera and the ballet, looking upon a Russian production with indifference and contempt. At the first representation, though the actual music satisfied the public, yet the scenic action pleased little. The libretto, with its conventional dryness, was without effect, and the music, though very clever, was not distinguished by sustained style or maturity. Tschaikowsky at once felt that the success was merely temporary, and subsequently burnt the score. The year 1869 was an unfortunate one for him. His great orchestral Fantasia, "Fatum," was given at a concert in February with moderate success, and the composer afterward destroyed this score. The musical critic Balakirev wrote a cruelly critical article thereon, for though he was personally fond of the composer, he held opposite musical views.

Not having devoted himself to serious musical study till comparatively late in life, Tschaikowsky had not that grasp of the subject possessed by those who have lived amidst musical surroundings from childhood. He was obliged to acquire by hard work, and by study of musical literature, the knowledge and sympathy which would then have been natural to him. In 1871 he wished to go abroad, but as his funds did not permit, Nicolas Rubinstein proposed a concert, to consist solely of his (Tschaikowsky's) own compositions. For this concert he wrote a String Quartet in D (op. 11), the Andante of which has since acquired world wide renown. The Russian song, forming the first theme, was written down from the voice of a plasterer who had awakened him with his singing on several consecutive mornings. The proceeds of the concert enabled Tschaikowsky to leave Russia.

He had ceased to live with Rubinstein from September, 1870, to the former's great grief. At this period he was much captivated by one of the lady singers of the Italian Opera, and it seems that a marriage had been arranged. However, the opera company left Moscow, staying several days in Warsaw, whence a telegram announced the lady's marriage to another member of the company. Tschaikowsky seemed more surprised than hurt at the news. He subsequently met the lady abroad; they became great friends—he was a warm admirer of her talents and intellect—but no shadow of any other feeling revived.

In 1871 it was arranged to celebrate, in the following year, Peter the Great's 200th anniversary by an exhibition, to be called the Polytechnical Exhibition. Moscow entered into the realization of the project with great energy and Tschaikowsky was offered 750 roubles for a cantata for the opening of the exhibition. It was composed, performed and never heard of again, though some traces of it can be recognized in the Third Symphony in D major. The opera "Opritchnik" ("The Lifeguardsman") took Tschaikowsky a year to write. It was only given in the spring of 1874, by which time the author's enthusiasm had cooled, and he was disappointed with his work. After the first representation he started for Naples on the money he had received.

In 1872 he entered a competition for the composition of a Russian opera, to be written to Polonski's libretto "Vakoula, the Smith," and both the first and second prizes were awarded him. The opera was given at Moscow in 1876, but was not a complete success. Between "The Lifeguardsman" and "Vakoula, the Smith," he had composed his Second Symphony in C minor, which may be called "The Little Russian," as the beginning and the finale are written on small Russian themes; this was much appreciated

both in St. Petersburg and Moscow. In 1873 he composed a Fantasia on Shakespeare's "Tempest," which was well received.

It was apparently at the beginning of 1874 that Tschaikowsky's quartet was performed for the first time in Nicolas Rubinstein's rooms. Anton Rubinstein was present, and after listening with signs of disapprobation, he announced in his usual pitiless, outspoken manner that the style was not that of chamber music, that he could not understand the composition in the least, and so on. Tschaikowsky was probably much hurt at this cruel criticism, though it did not lessen his warm attachment to his master. When, two years later, Anton Rubinstein dedicated one of his piano pieces to Tschaikowsky, his pupil, the latter was delighted, and immediately reciprocated this mark of attention by dedicating six pieces on one theme (op. 21) to his friend and master. Yet he received neither answer nor acknowledgment, and Anton never played any of his pupil's compositions.

Tschaikowsky occasionally wrote for the press, but he did not care much for the work. He had no literary pretensions, and merely spoke out his opinion fearlessly on any musical novelty; but he gave up writing when he found that the defense or condemnation of musical subjects led to recriminations and personalities.

In 1875 he offered the score of his Concerto in B flat minor to Nicolas Rubinstein, inscribing a dedication on the title page. Nicolas found fault with everything in it, and finally demanded that the whole should be revised. His cutting remarks roused Tschaikowsky's anger, who decided that the concerto should be printed without the alteration of a single note. Only the dedication was changed, and Hans von Bülow's name substituted for that of Nicolas Rubinstein's. Bülow, who was just starting for America, played it at Boston with brilliant success.

Tschaikowsky was a constant and unwearied worker, yet his duties at the Conservatoire weighed more and more heavily upon him. A curious fact came to light there, witnessing to the difference in the capabilities of the two sexes. Both worked side by side in the classrooms, and in the lower grades—elementary theory and the first harmony course, in which attention and exactitude are the chief requisites—those who stood highest were the women; whereas, in the second harmony course, where pupils must exhibit a certain independence in their work, the men triumphed. As this happened regularly every year, it strengthened the young professor in his suppositions as to the capabilities of women in music.


Tschaikowsky's ballet music, "The Swan Lake," never achieved the popularity he had hoped for. During March and April, 1875, he went abroad by his doctor's advice, with orders never to touch the piano nor to take up a piece of music paper. On his return he played to his friends a String Quartet in E flat minor, composed on the death of an intimate friend. His Third Symphony in D major was written the same year, and he wrote a series of twelve compositions for piano, called "The Seasons of the Year"—each piece composed at one sitting—for the editor of a musical paper, which met with enormous success both at home and abroad. His "Slavonic March" was likewise received with enthusiasm. The last important compositions, written in Moscow, were the Symphonic Poem, "Francesca da Rimini," the outline of his Fourth Symphony in F minor and a new work which banished all others from his head—an opera on Poushkine's poem "Eugène Oniéguine."

Probably at this period he was already engaged to be married, but in any case he kept it a profound secret. Kashkine separated from him after the Conservatoire examinations, and only heard of his marriage in August. Soon afterward he met

the young people at an evening party given by a mutual acquaintance; but he never went to see them in their new abode, having no special invitation to do so, and the marriage remained to him, as to all others, an enigma.

Elsewhere I have told the more intimate history of the Tchaikowsky marriage, giving some of the details that led to the separation. It does not make pretty reading; as in the case of George Sand and Chopin, no one but the interested persons could have revealed the truth. Next week I shall finish these vivid reminiscences of Kashkine's.

### Arion Concert.

 ARL GOLDMARK'S overture, "Im Fruhling," the initial number at the Arion concert last Sunday night, was played in a spirited manner. The orchestra's wind instruments were comparatively good, but the violin tone was not so creditable, for the latter was apt to be too penetrating; it was never sufficiently mellow. Julius Lorenz conducted with energy. In his work discretion and abandon—amounting sometimes to carelessness—seem to be intermingled. He is a well meaning wielder of a baton, always destined to win popular favor, but he is lacking in artistic finish and magnetism.

Franz Leu's ever welcome song of the Minnesinger "Heinrich Frauenlob," received an adequate interpretation from the large male chorus, the strength of which lies in the bass and baritone divisions. The tenors are weak, the effect of their singing being often strained and unmusical. Were the tenors as reliable as the basses this chorus would produce far better results. However, in its present state its singing is, on the whole, sonorous and not unattractive.

Marie Brema's appearance on this occasion must be chronicled as a success, though she suffered from a cold. Owing to the overpowering tendencies of the orchestra, her "Götterdämmerung" scene was not as successful as it should have been. A Wagnerian music drama extract seldom is satisfactory at a concert. Miss Brema made an effort, but in forte passages it would have taken superhuman powers to drown the absurdly thunderous tendencies of the instrumentalists. The soprano was also hampered by her stage position, which was on the lower instead of the upper platform.

Julius Scheuck, baritone, an unassuming and manly looking member of the chorus, sang Rubinstein's "Der Asra" and made a very favorable impression, though in this sad song of the slave who vainly loved the Sultan's daughter one looks for a trifle more of passionate remorse. Max Bruch's charming "Serenade" was Mr. Scheuck's second contribution, and as an encore he gave, in a sincere and, it must be admitted, slightly amateurish fashion, "The Palms," an appropriate selection, but one requiring a more robust voice.

Next came two compositions by Julius Lorenz, "Zwischenspiel" and "Vorspiel," from his opera "Gerrit." The first contains a charming melody, heard alternately on the wind instruments and the strings. The "Vorspiel" appears to contain a conglomeration of ideas which surround a not very impressive theme. It is not so artistically orchestrated as the "Zwischenspiel," which is a little operatic gem. Both won enthusiastic demonstrations of approval. Hagar's "Der Fahrende Schar," Kremer's "Waldesweben" (for chorus and double quartet), Renger's "Abendruhe," Max Bruch's "Normanenzug" and Louis V. Saar's "Schlummerliedchen" (tenor solo by August Granitz) were the remaining choral numbers.

Mr. Saar's composition, heard for the first time at this concert, was encored, and thus brought honor to the chorus. This "Schlummerliedchen" is worthy of praise and should be sung frequently.

Anna E. Otten, the young and promising violinist, played the "Introduction and Rondo Capriccioso" (Saint-Saëns) with orchestral accompaniment, and won well merited applause. She has an excellent execution, superb bowing, and the required breadth of style and fullness of tone will be hers in course of time.

Upon her second appearance Marie Brema sang "Drei Weihnachtslieder" (Peter Cornelius) and won a double encore, to which she responded with "Summer Is Coming" and "Du Meine Seele, Du Mein Herz."

### The Carl Recitals.

At the seventy-first recital, in the "Old First" Church, next Tuesday afternoon, April 17, at 4 o'clock, Mr. Carl will produce an Easter organ concerto, by Carl Auguste Fisher, for three trumpets, two trombones and organ, with the assistance of A. Seiferth, trumpet; O. Frenky, trumpet; A. Schramm, trumpet; I. Peifenchneider, trombone, and G. Frank, trombone. The program will contain several selections appropriate to the Easter festival.

## THE BACH B

### MINOR MASS.

BACH'S B minor Mass for soli, chorus and orchestra, was composed, according to the erudite Dr. Philipp Spitta, between 1732 and 1738. Parts of it were first sung in 1733, for as Spitta writes "when Frederick August II., the King and Elector, died, February 1, 1733, Bach resolved to show his devotion to his successor and raise himself in the estimation of the Leipsic functionaries by connecting himself more closely with the court. He therefore composed these two subjects (Kyrie and Gloria) from the mass and presented them himself in Dresden, July 27, 1733." The work was dedicated to the king, the remaining portions of it being intended for the churches of St. Nicholas and St. Thomas, Leipzig. The pleasing illusion of Spitta, and most modern critics, is that Bach took certain old liturgical Catholic forms and filled them with the Protestant spirit. Now what the Protestant spirit is in music we greatly desire to know. Is it the unfigured Lutheran chorale or is it the Gloria of this Bach mass, or perhaps Roman Catholics may concede the "Quoniam tu Solus Sanctus"! This delusion that a master, Protestant, Catholic or Hebrew, may take the great forms of the past, particularly those inundated with the intense Roman Catholic feeling—a romantic rather than classic feeling—has been fostered principally by German writers, for the most part free-thinkers, but desperately at variance with anything that might suggest Bach being a debtor to Palestrina or Bach's debt to the Church of Rome. This error has been spread broadcast in England, where the shallow, brilliant and operatic masses of Händel, Haydn and Mozart are voted Roman Catholic, while Bach's B minor Mass is calmly appropriated by the adherents of a church that has never given the world a great art; Bach, admittedly a Protestant—he would have been a Roman Catholic with the same grace if his environment had been otherwise—composes a stupendous choral work, fashions it out of the material created by the great men of the Gothic and the Renaissance periods, made of it a magnificent cathedral of tone, the very architecture of which is piece by piece Gothic or Renaissance, and then, because he colors a few of its windows with the gorgeous polyphonic traceries, the brilliantly branched counterpoint of his own unique genius, his work forsooth is called—Protestant. Even his chorales and the Lutheran chorales are rooted in the old tunes of the Roman Church. Every bit of stone, mortar and metal in the B minor Mass comes from the great master workmen of the Roman Catholic Church. Again we ask what is this wonderful Protestant spirit? Is it an absence of sensuous ornamentation? Was Palestrina, were the early Flemings, given to aught else but the expression in almost sexless and rectitude in tones that came from the Mother of Churches. The intense devotional spirit informing every number of the Bach Mass is but further evidence of the profound emotional mimicry—we do not use the word in a belittling sense—that all great artists assume at will. Bach borrowed his forms and expanded them with his mighty genius and wrote the greatest of all masses, even greater than Beethoven's *Missa Solennis* in D. Beethoven, born a Catholic, was confessedly a free-thinker; yet, he too, wrote great Roman Catholic music, greater than the pious Haydn or the conventionally religious Mozart. So a truce to this pathetic fallacy of dowering the Protestant faith—but recently come upon the map of religions—with the possession of a spirit that for ages had been the ground swell of a triumphant church. Not so soon are builded the empires of religion and art. It is the crowning victory of Bach that he could mould with giant hands the old liturgical forms, those forms born

in the rich obscurity of what Lecky and Hallam so contemptuously, so erroneously call the dark ages. Yet, according to Ozanam and Maitland, they must have been ages of glorious light *lux in terra*, for to-day our arts, sciences, religion and social polity are reared upon the foundations dug by the tireless anonymous workers of those early centuries.

The variations on the missal text are superficial, and are the result of Bach's individual genius and predilection for the organ, rather than any deep seated inspiration or opposition to the old faith. We quote Mr. Krehbiel for certain particulars. He writes in his pamphlet, prepared for the performance last week:

"Already in the Kyrie and Gloria he gave the work dimensions which makes its use in the service impossible; in the Domine Deus portion he added the word altissime to the phrase Domine Fili unigenite, Jesu Christe (altissime); and when he added the later portions to the Kyrie and Gloria (in which the thematic material is entirely new and original, so far as has yet been discovered) he placed his Protestant cantatas under tribute for themes. It was only in the Leipsic service that the word altissime was introduced in the Domine Deus. Spitta says: 'In the B minor Mass Bach has followed the Leipsic custom, but when he became more familiar with the Catholic Mass he left the word out in other works of this class.' In Bach's time, as I have already intimated, there were many relics of the Catholic liturgy in the Reformed service. Several Latin hymns and motets, besides the Magnificat and portions of the Mass, were integral parts of the services of the two churches, the care of whose music was in Bach's hands by virtue of his position as Cantor of the St. Thomas School. The beautiful Magnificat in D was composed for a Christmas vesper service, probably in 1723. He made many settings of the Sanctus, which were sung on high festival days in the forenoon before the sermon. At the Reformation Festival and on the first Sunday in Advent the Kyrie was sung in Leipsic; and the Gloria, being the angelic hymn with which the heavenly hosts greeted the birth of the Saviour, was part of the annual Christmas music."

Bach, as is well known, curried favors, financial and otherwise, by the dedication of the work. This has never been denied. The commentator quoted above, pleads that "the analysts have all discussed the question whether the Mass is Catholic or Protestant, and have been obliged to look away from the circumstances of its composition to justify their views. If texts make religious distinctions in music, then it might be said that the "Magnificat" in D and the B minor Mass are Catholic music, the Cantatas and Passions Protestant. But there was more common property in the liturgy in Bach's day than in ours, and it is not difficult to see now, in

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the great music of the master, ecclesiastical lines run into each other and even escape all the limitations of church walls."

The orchestra of the work, in addition to the regular strings, calls for two flutes, three oboi, two oboi *d'amore*—an instrument a minor third lower than the regular oboe—two bassoons, one horn, three trumpets in D, kettledrums while the continuo is played on the organ. There are twenty-four musical numbers—fifteen choruses, six arias and three duets. The choruses are as a rule for five parts; the second Kyrie for four, while the Sanctus is for six, and the Osanna in Excelsis is for double chorus. Only the entire mass has been sung in Reading, the performance last week being shorn of five numbers. At the Cincinnati May festival in 1886, the Kyrie and Gloria—eleven numbers in all of the work—were sung under Theodore Thomas. February 27, 1887, the Handel and Haydn Society, of Boston, sang twelve numbers of the mass. So to Reading, Pa., and J. Fred Wolle must belong the glory of having produced the noble composition, for he gave to it an afternoon and evening.

An English writer approvingly quotes the following luminous remark in "Judaism in Music" of Wagner about Bach:

"Bach's musical speech was formed at a period of our history when Music's universal tongue was still striving for the faculty of more individual, more unequivocal Expression; pure formalism and pedantry still clung so strongly to her, that it was first through the gigantic force of Bach's own genius that her purely human accents broke themselves a vent. The speech of Bach stands toward that of Mozart, and finally of Beethoven, in the relation of the Egyptian Sphinx to the Greek statue of Man; as the human visage of the Sphinx is in the act of striving onward from the animal body, so strives Bach's noble head out of the periwig." Later on Wagner says that Bach's music may be imitated, "at a pinch, by any musician who thoroughly understands his business, though scarcely in the sense of Bach; because the Formal has still therein the upper hand, and the purely human expression is not as yet a factor so definitely preponderant that its What either can, or must be uttered without conditions, for it still is fully occupied with shaping out the *How*."

Bach's writing for the voice is mainly instrumental, and for that reason to properly interpret him a chorus must be able to first outline the archtonics, afterward the musical feeling. Modern choruses, even the Bach Choir, of London, have lost the art of true Bach singing. Clearness in part singing, balance of tone and a certain massive instrumental effect are demanded in the presentation of the choral parts. The smaller the choir the more artistic the result. For this reason a big, ill assorted mass of voices accustomed to howl out Händel is poorly adapted for the stern contours, the complex polyphonic web of Bach. A step over the line and the antique flavor is ruined—that quality so nobly set forth in the "Qui Tollis," for example. George Bernard Shaw in his "Perfect Wagnerite"—replete with lovely irony—acutely points out that "Beethoven's

far blunter craft"—he is speaking of Bach—"was thoroughly popular and practicable; not to save his soul could he have drawn one long Gothic line in sound as Bach could, much less have woven several of them together with so apt a harmony that even when the composer is unmoved its progressions saturate themselves with the emotion, which—as modern critics are a little apt to forget—springs as warmly from our delicately touched admiration, and sometimes makes us give a composer credit for pathetic intentions which he does not entertain, just as a boy imagines a treasure of tenderness and noble wisdom in the beauty of women." Be this as it may, the "clear march of Bach's polyphony" is able to conjure up for us moderns visions in which deep pools of haunting woodland beauty, just as do romantic composers of latter days. Bach can be very human, despite that contrapuntal periwig of his, and despite the fact that the ecclesiastical objectivity of this Mass makes it less near, less dramatic, than the subjective Matthew Passion; nevertheless there are whole tracts of intimate modern feeling that startle one as would the spectacle of a Velasquez portrait spouting Shelley. The "Qui Tollis," the contralto air, "Qui Sedes," the bass air, "Quoniam tu Solus Sanctus," the jubilant outburst of the "Cum Sanctu Spiritu"—surely these belong to no epoch, are for humanity, for all time! As Mr. Henderson so movingly wrote after the concert:

"It is no light-minded music lover who hears this majestic work carefully. It belongs to the latter years of Bach's life—the years when the introspective nature of his unique genius had reached its complete development, and when he had ceased to vex himself with the practical problems of performance. As Wagner has well noted, he had finally come to despair of adequate productions, and had settled himself to write out of the plenitude of his inspiration. He dared to be himself, perhaps with that prophetic vision of genius which trusts to posterity for the fullness of a justice denied in life.

Above all, it is the most complete and moving embodiment of a musical personality whose constant emotion was one of worship and whose ceaseless endeavor was the vivifying of religion by the most splendid architectural enshrinement possible to musical art. To listen to such a work is not amusement, and one cannot help feeling that the applause and glamour of the concert hall are a less suitable tribute to its majesty than the dim, religious light of the church and the eloquent silence of the elect."

The absolute tonal balance between choir and orchestra was lacking last Thursday night. Nor was such a balance to be expected. This colossal mass must be heard within the walls of some mighty minster where choir answers choir, while the antiphonal war is watched by unseen angels. At Carnegie Hall, filled with an every day audience, more curious than devout, the effect was as disappointing as "Parsifal" heard on Montmartre. We do not wish to attenuate the sincerity of Frank Damrosch's endeavors. But to attack a master work like this requires proper vocal material, a proper environment—atmosphere is an inscrutable, yet compelling quotient—and a great leader.

These requisites were absent and so a muddled, mediocre performance was the result.

The solo singers were not all satisfactory. Joseph Baernstein carried off the honors, his singing being characterized by surety of intention and eloquence of meaning. His "quoniam" was rarely sung—this wonderful theme with a hunting horn obligato. "Et in Spiritum Sanctum," with the oboi *d'amore* obligati—acidulous and sweetly antiquated—was also well delivered. Miss Sara Anderson sang extremely well music for which she has no special training or aptitude. It takes patiently sustained breath and agile phrasing to give with any sort of effect such an air as *Laudamus Te* with its purely instrumental profile and its archaic turns. Miss Anderson went through the ordeal with success, and in her allotted duos with alto and tenor showed that she had studied her part with care and a notion of the artistic responsibility involved. Nicholas Douty was very earnest and thorough in his work, while the alto part did not receive full justice. The choral forces were very enthusiastic in attacking the final bars of a number, and Mr. Damrosch, for the most part, kept his foot on the loud pedal and hurried all the *tempi*. This gave to the marvelous sounding patterns of Bach, a Donizettian operatic character that was quite disconcerting. There is no doubt that Mr. Damrosch meant well and there is no doubt but that hell is paved with good intentions. Better, then, let Bach's name abide in sacred silence than arouse him and butcher him to make an oratorio society's holiday.

#### COMPARATIVE MUSICOLOGY.

TO lovers of music and to students of history one of the most interesting features of the Paris Exposition will be the Congress on the Comparative History of Music, and over this almost virgin field Dr. Oskar Fleischer takes a preliminary canter in an article entitled "A Chapter on Comparative Musicology." All travelers have noticed that countries widely separated in space and inhabited by peoples of widely different culture possess airs which are either identical or only slightly differing. The phenomenon indeed is the same which in the domain of speech led to the science of comparative philology, and as the philologist divides the human race according to its languages, so in music can the various races, tribes and families of mankind be distinguished by their airs. The first great division of languages made by the philologist was between the Semitic and Indo-Germanic forms of speech, and Dr. Fleischer makes a similar division between the Semitic and Indo-Germanic music.

The students, he writes, is at once struck in these two branches of music with the absolute, fundamental opposition of their melodic systems and musical conceptions. Arabic music with its monotony, its want of structure, its strange intervals and incomprehensible rhythms, the European ear cannot grasp, for it seems a mere capricious production of sounds without rule or meaning. Many Indo-Germanic tribes in the East have gradually in the course

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of time imbibed more or less of the Arabic style, but still they retain traces of their own system, and in the songs of India and Armenia the European feels as if he hears songs of his distant home. The difference between Indo-Germanic and Arabian music cannot only be felt, but can be defined, and to lay down definitions of the difference between the above named styles of music, and between them and Tartar and Chinese music is the task of musical philology, and its contribution to the comparative history of culture.

In studying this the first thing to be done is to separate as clearly as possible the national from the imported music, and for this purpose the folksong of a people represents its national character most clearly. To determine when an air was imported or borrowed is difficult in many cases. In others it is easy, as for example to find when "The Last Rose of Summer" became known in Germany, or "Robin Adair" in France. The airs in these examples are imported by composers of light opera, who have then proceeded to imitate the borrowed style, adapting it more or less to the taste of their countrymen.

The most difficult case to distinguish is that of the Folksong. Dr. Fleischer gives an example of a song heard in Germany, Italy and Croatia, and asks which country has the prior right to it. He assigns it to the last named; there it is a highly prized folksong, in the two other countries it remains a mere Gassenhauer, and the Slavonic text is more closely connected with the melody, than the text in Germany or Italy. The air may have been carried from one country to another by wandering minstrels, by an invading army, by traveling traders who exchanged music as well as merchandise. But there is a third, more powerful influence that has been at work in assimilating to a certain extent the music of various lands, and that is the Christian Church. The longer a nation has been under the influence of the Christian Church, the more has its folk music been assimilated to that of the church, and inversely the original folk music retains its character most, where it has been least influenced by Christianity, as for instance in the North of Europe, which was not converted till the eleventh and twelfth centuries. Still the church has everywhere been an important factor in assimilating the music of various nations.

There is for example a Flemish lied, the "Halewyn lied," a Breton ballad, the "Three Monks," and the hymn, "Sidus solare," all three having the same melodic foundation. The Breton song refers to events of the period 1290-1320; it, therefore, is younger than the hymn of which there is a copy of the eleventh and twelfth centuries, and as the Halewyn alludes to the historical event in Brittany, it must be the latest of the three. On the other hand the well known hymn, "Creator alme siderum," has a melody which is the same as that sung at the fair time, when the wooden giant Roland is paraded through Ghent and other Flemish towns, and as a Norwegian folksong. In this case the hymn was well known everywhere and very popular. How comes it then that the melody is found only in Flanders and Norway? Norway was one of the last

countries in Europe to become Christian and it very soon abandoned the Catholic Church for Lutheranism. Now Roland had very soon after his death at Roncesvalles passed into the realm of myths, and as the Normans sang the song of Roland at the battle of Hastings in 1066, it may be assumed that the Roland procession was at least a century earlier. Hence Dr. Fleischer here concludes that the Hymn melody is borrowed from the popular lied.

Dr. Oskar Fleischer's article is of considerable length, and full of musical illustrations and concludes with the words: "There is here a wide field for investigation; and it is in the interest of musical science that it shall be made fruitful and useful."

## American Music at the Gamut Club.

IN the chapel of the "Old First" Presbyterian Church, on the evening of April 7, the Gamut Club, a very successful organization, held its last meeting of the present season, the program being as follows:

Essay, The Development of Music in America.	Huss
Miss Caroline M. Holmes.	
Concerto for the Piano.	Huss
(First movement, with the orchestral parts on a second piano by F. Himmelrich.)	
Henry Holden Huss.	
Songs—	
Recessional	DeKoven
Danny Deever.	Damrosch
Luther Gail Allen.	
Organ—	
Prelude (Larghetto).	Paine
Spring Song.	Shetley
William C. Carl.	
Songs—	
The Rosary.	Nevin
Spring Voices.	Carl
Mrs. Antonia Savage Sawyer.	
Songs—	
Bedouin Love Song.	Schnecker
My Love Is Like a Red, Red Rose.	Hastings
Mr. Allen.	
Organ—	
Vorspiel to Otho Visconti.	Gleason
Pastorale.	Foot
Mr. Carl.	
Songs—	
An Open Secret.	Woodman
Allah!	Chadwick
The Yellow Daisy.	MacDowell
Ecstasy.	Beach
Ghosts.	Lang
Mrs. Mary Elizabeth Cheney.	
Organ, Concert Variations, The Star-Spangled Banner.	Buck
Mr. Carl.	

Dr. Howard Duffield, the pastor of the church, presided, and made valuable and interesting explanatory remarks before each number. Miss Caroline M. Holmes' essay on the development of music in America was comprehensive, and it was made particularly interesting by William C. Carl's musical illustrations. The topics treated included the music of the Puritan and of the negro. As may be seen by referring to the program, the Gamut Club was, as is always the case, assisted by well qualified musicians.

A notable feature of the event was the presentation by Dr. Duffield of a magnificent Tiffany gold watch, bearing the inscription: "William C. Carl, from the Gamut Club and Friends, April 7, 1900." This token of appreciation was accepted with cordial thanks by Mr. Carl. Thus the talents of the organist of the "Old First" win acknowledgment at home, while abroad he is equally esteemed by the concert-going public.

Martha Miner.

Miss Martha Miner gave a recital of Edna Park songs at the Laurel in the Pines, Lakewood, N. J., April 3, with much success.

## Mlle. Martini.

Professeur de Chant, Paris.

IT should be generally known that this teacher directs a school of "mime" for the special preparation of foreign singers in the art of stage action at Paris.

"Mime" in this sense means "pantomime," as we understand it, that is silent acting. The advantage of this study is that the voice is spared the wear and tear of repetition while the body is unprepared to obey the mind. In addition it serves to concentrate the mind upon the one difficulty in hand, instead of being scattered over several, to the accomplishment of none.

Mlle. Martini, herself an accomplished actress as well as musician, is a great believer in doing one thing at a time. Hence, the class in "mime."

The last séance of this class was particularly interesting. It is a real pleasure to watch these future artists make steady progress in a direction generally untouched by them till too late. Each gesture is in its place and expresses as nearly as possible that which should be in the mind of the singer who has something to express. The body is made to keep artistic lines constantly till the habit of so doing is formed. The effect is of simple naturalness.

Mlle. Martini has arranged in a manner at once intelligent and practical a graded course by which this process of training the body to obedience is accomplished.

After a pupil has learned to appreciate this value of body line and to know how to utilize it, the task of applying acting to singing becomes comparatively a pleasure and a natural outgrowth, not a complication of difficulties. This is the real "science of acting." For our people it is especially necessary and important.

Several of the pupils who have but recently begun already show encouraging progress.

Miss Addy, a pretty girl and charming singer, played the mad scene from "Hamlet" as a real artist. Miss Farrar, in the grand air and duo from "Aida," gave the impression of a Greek statue animated. Mr. Hughes, in the duo of "Hamlet," was a Shakespearian hero in life. This school of work is destined to produce admirable results. It is the one of its kind in the city.

Mlle. Martini, too young to renounce the theatre, where she is a gifted interpreter, continues her successful representations in "Euphrosine et Coradine," of Mehul, now being played at the Renaissance Lyrique Théâtre.

Constantly demanded to give representations in the Provinces and on the Continent, the artist refuses except on special occasions when it seems best to her to accept, or when specially attracted by the role offered.

This week, for example, she has gone to Liege in Belgium, to sing in the "Walküre." It was, indeed, she who created this important work at the Monnaie at Brussels. The Belgians wish her return to that theatre in memory of her previous successes there. Later will appear an account of the performance at Liege. Success to this interesting artist and professor!

## Scherhey's Pupil Dr. Otto Jacob.

THIS young singer has had immense success on his recent appearances in the Dortmund Grand Opera, Germany, and in proof we append two notices from local papers:

Dr. Otto Jacob as Graf Lema, in "Troubadour," gave us again great pleasure. It is wonderful the progress this young artist has made since the beginning of the season in his first appearance as Father Germont, in "Traviata." He now shows the public what I at first anticipated, and that is, a mellow baritone, with extensive range of excellent schooling.—Dortmund Zeitung, January 11, 1900.

Dr. Otto Jacob impersonated the role of Heerrufer, in "Lohengrin," wonderfully well. He gave us again a chance to hear his rich voice. His expression and phrasing was artistic.—Dortmund Zeitung, January 13, 1900.

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## Boston Music Notes.

BOSTON, April 7, 1900.

Frank E. Morse, director of the Bay View (Mich.) Summer University Conservatory of Music, is to have associated with him Allen Spencer, pianist, of Chicago, and Walter Logan, violinist, of the Northwestern University School of Music.

Pupils of the Faelten Pianoforte School gave a very interesting recital in Steinert Hall Wednesday evening. A large audience was present, and was very generous in its applause of the students' efforts. The next recital will take place Saturday afternoon, April 14.

The program for the last Symphony rehearsal and concert was:

Overture, Sappho, op. 44.....Goldmark  
Concerto for piano, C sharp minor, op. 45.....Beach  
Ballet Suite.....Rameau-Mottl  
Symphony No. 1, E flat major.....Borodin

Miss Gertrude Walker gave a song recital in Academy Hall, Salem, on Monday evening, when she was assisted by Frank La Raine Chamberlain, flute soloist, and Joshua Phippen, pianist. Miss Walker sang delightfully as usual, and was commended for her work by all present. Her recitals are greatly enjoyed.

Polonaise from Mignon (Je suis Titania).....Thomas  
Miss Walker.

Impromptu in E flat.....Schubert  
Nocturne in F.....Schumann  
Scherzo in E minor.....Mendelssohn  
Mr. Phippen.

Du bist die Ruh.....Schubert  
Die Forelle.....Schubert  
Vergebliches Ständchen.....Brahms

Recitative and aria, With Verdure Clad.....Haydn  
Miss Walker.

Le Babillard.....Terschak  
Mr. Chamberlain.

Polly Willis.....Dr. Arne  
Lullaby.....Phippen  
One Spring Morning.....Nevin  
Miss Walker.

Boat Song.....Schubert-Liszt  
Krakowiak.....Paderewski  
Mr. Phippen.

Aria Gratias Agimus Tibi (with flute obligato).....Gugliem  
Miss Walker.

Antonia Sawyer, who has many friends in this city, will give one or two recitals in Maine this spring, one of which will probably be in Lewiston and the other in Waterville. Mrs. Sawyer is at present making a special study of German and German songs.

On Wednesday evening Philip Dalmas, baritone; Victor da Prato, violinist, and Mr. Gilberte gave a musicale at the Puritan Club on Beacon street. Friday evening Mr. Gilberte sang in Nashua, N. H. During Easter week he will give a couple of recitals in New York with Mrs. Jennie King-Morrison, contralto, when she will sing three of his latest songs entitled "Youth," "Singing of You" and a "Mother's Cradle Song."

The pupils' musical rehearsal will be given at Lasell Seminary, Auburndale, on Monday evening at 7:30 o'clock. A. E. Prescott sang among other numbers "The Song of the Sword of Ferrara," by Frederic F. Bullard, at a concert in Association Hall on Friday evening.

Edward F. Searles, of Methuen, has signified his intention of presenting to the Mark Hopkins Institute of Art,

San Francisco, Cal., one of the largest organs manufactured in America. Boston musicians are familiar with the history of this organ.

A vocal recital was given last week at Gould Hall, Chelsea, Mass., before a fashionable audience by Miss Adelaide Louise Hutchins, assisted by Carl Peirce, Misses Bertha and Leila Cautna and Miss Bertha Bingham.

Harriet Shaw played at a concert in Pittsfield on Thursday.

The Copley Square School of Music gave a recital Monday evening. The program was given by twenty-one children, who played or sang in a manner which showed excellent training. A large audience was present, and applauded heartily the efforts of the children.

J. C. Bartlett has been engaged as tenor of the Arlington Street Church choir, succeeding James H. Ricketson.

Mme. Alexander Marius has taken a studio at 367 Boylston street.

About forty of the private pupils of Mrs. Nellie Evans Packard gave an informal musical in Brockton the last week of March. Each spring Mrs. Packard, assisted by her pupils, gives a public recital, and it was for the formation of the plans for this occasion that the gathering was held.

A musical was given at the residence of J. L. Bradlee last week. Mr. Bradlee has written several songs which were sung by Mrs. William F. Whitney, soprano. Mrs. Emelie Grant Wilkinson accompanied. Many musicians were among the guests, including Mr. and Mrs. B. J. Lang.

Miss Minnie E. Little, the pianist, played the Liszt E flat Concerto at the meeting of the Chromatic Club in Chipman Hall on Friday evening.

A concert is announced for Saturday afternoon, April 21, at Music Hall. The soloists to appear are Madame Brema, Henri Marteau and De Pachmann, together with an orchestra, Emil Mollenhauer, conductor. The seats have been placed on a popular scale of prices.

The Handel and Haydn Society will sing "Elijah" in Music Hall next Sunday evening, Easter.

The Belmont Musical Club gave a pleasing entertainment at the residence of J. M. Hernandez, Pleasant street, Belmont, on Monday evening. The program was: Orchestra, "Marionette's Wedding Procession," Jonas; "Polish National Dance," Scharwenka; piano solo, Scherzo, Napravnik, Miss Myrtle Walcott; aria, "Ah! Perfido," Beethoven, Miss Edith F. Nassau; piano duet, "Spanische Tanza," Moszkowski, Miss Mary J. Bygrave and Miss Helen W. Ball; Rondo from Quatuor, op. 16, Beethoven, piano, violin, viola and cello, Miss Elizabeth H. Frost, Miss Emily F. Hunt, Richard B. Horne, Geoffrey C. Horne. There were solos by Miss Mattie M. Hough, Miss Alice B. Diaz and Mrs. Amos E. Hill. The orchestra ended the program with the ballet music from "Faust."

The Saint Johnsbury (Vt.) Choral Union will give a music festival on April 23 to April 27.

The Springfield Republican says in a recent issue: "The board of government of the Hampden Musical Association has engaged Frank E. Wheeler to solicit contributions to make up the deficit caused by the poor attendance at the May festivals in the last few years. He will begin work at once. The amount to be raised is now about \$2,000. The whole debt of the association is about \$3,500, but an attempt made last year raised part of this, and about \$1,500 has been pledged up to date. The members of the board of

government, however, are too busy people to give their attention to this matter, and it has been thought best to secure a man who will give his whole attention to it. The management of the association wishes it understood that there is no reason to suppose that the May festivals are to be given up permanently; indeed, if the deficit is cleared up there is every reason to suppose that there will be a festival next year. The association is organized, has a chorus trained and a musical library which has cost some \$2,000. It is felt that the intimations that the financial trouble has been due to poor management are unjust; that the arrears have been accumulating for some time, and have been the result of a too ambitious policy in the past. The festivals have cost as high as \$9,500, and from that to \$7,500, and it is felt that this has been too much. Possibly it will be found wise in the future to give a two days' festival costing somewhere about \$5,500, and it is felt that this would pay."

Mr. and Miss Heinrich gave their third concert on Thursday evening.

Mrs. Edward Dudley Marsh gave a lecture recital last week in Masonic Hall, Newport, R. I., consisting of a talk on Wagner's opera, "Parsifal," and piano selections.

Heinrich Schuecker will play at Miss Snow's concert in Brockton on Tuesday evening.


## Maud Powell in Liverpool.

MISS MAUD POWELL, the American violinist, met with such instantaneous success upon the occasion of her appearance with the Liverpool Philharmonic Society on the evening of March 6 that she was immediately re-engaged for a concert on December 4 of next season. The Liverpool press spoke in complimentary terms of Miss Powell's playing as the following paragraph illustrates:

The penultimate concert of the Liverpool Philharmonic Society last night was of the agreeably miscellaneous order, and it was of considerable importance in that it served for the introduction of Miss Maud Powell, an American violinist, who fairly took the audience by storm. She selected as her chief contribution the Third Concerto of the brilliant French composer, Saint-Saëns (op. 61), and from the outset it was apparent that the newcomer, of whom we have hitherto heard but little, was a wonder worker—a veritable magician of the bow. Lady Hallé had originally been engaged for this occasion, and Miss Powell proved a worthy substitute indeed. The Concerto is a show piece, truly, but it is much more than that; it is a work which calls for a display of the highest artistic attributes, as well as of mere executive skill. And there is no single direction in which Miss Powell is not highly accomplished. She is, to use a colloquialism, an artist to the finger-tips, and her magnificent performance of the exacting music served to rouse the enthusiasm of the audience to an unwonted degree, a double recall to the platform showing the gifted young lady how greatly her efforts were appreciated and how successful was her début at these concerts. In the second half of the program Miss Powell played three movements from Bach's Sixth Sonata, unaccompanied, and here the audience were able to gauge still better how talented a violinist she is. The demand for an encore which followed her masterly interpretation of these purest gems of violin music was quite undeniable.—The Liverpool Courier, March 7, 1900.

## Composer Minkowski a Benedict.

Giacomo Minkowski, the critic and composer, was married on April 8 to Miss Wanda Galland. The nuptials were celebrated at San Francisco, where the bride's family reside. The Rev. Dr. Jacob Voorsanger performed the ceremony. Mr. and Mrs. Minkowski are spending their honeymoon in Southern California. In a fortnight they will leave and come to New York.



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## Miss Florence Traub's Recital.



CARNEGIE LYCEUM was the scene of an artistic musical event on the evening of April 2, when an audience which taxed the capacity of the hall assembled to hear a piano recital by Miss Florence Traub, a brilliant and well-known pupil of Mrs. A. K. Virgil.

In the course of a few appropriate remarks Mrs. Virgil introduced the pianist, explaining in a forcible and attractive manner the aims and results of the Virgil method. The personality and talents of this gifted teacher never fail to influence and benefit those whose privilege it is to come in contact with her, whether it be in lecture hall, class room or private studio. For, possessing magnetism, intellectuality, executive ability, culture and high artistic ideals—attainment of which ideals her method facilitates—Mrs. Virgil ranks among the most prominent women and foremost educationalists of the day.

Thus it was not surprising that the several hundred persons present evidenced a special and increasing interest in the following comprehensive program, for which, as the speaker said, "Miss Traub and I, too, have prepared."

Concerto, op. 70.....Rubinstein  
Orchestral parts on second piano by Robert Colston Young.  
Fantaisie.....Bach  
Etude de Concert.....MacDowell  
Death Nothing Is But Cooling Night.....MacDowell  
Valse Caprice.....Rubinstein  
Revolutionary Etude.....Chopin  
Etude, op. 25, No. 9.....Chopin  
Nocturne, op. 62, No. 2.....Chopin  
Marche Militaire.....Schubert-Tausig

Miss Traub's interpretation of the Rubinstein Concerto was masterly and musicianly, being a phenomenal performance for one so young. Robert Colston Young, a capable member of the Virgil Piano School's faculty, played the orchestral accompaniment very effectively, though he was somewhat hampered by a thinness of tone, which, owing to the fact that the instrument was closed, existed in the second piano. Notable characteristics of Miss Traub's playing are her marvelous manipulation of exacting octave passages, especially those which involve rapid scale intricacies, complete command of all the varieties of touch, and a sympathetic and vivid portrayal of musical ideas. She is an interpreter, not a mere player. In expressive passages, where the melody is heard in recitative style against a subdued accompaniment, and in bewildering places, requiring unlimited technical resources and great powers of endurance, she excels.

The entire program reflected credit upon Mrs. Virgil and Miss Traub, the latter receiving beautiful floral tributes and numerous recalls. The "Butterfly Etude" pleased so well that it had to be repeated, and after the "Marche Militaire," a Schubert-Hoffman arrangement of "Hark, Hark, the Lark!" was given as a final encore.

## Blanche Duffield Delights Many Audiences.

MISS BLANCHE DUFFIELD, the young soprano, who has made the tour with Sousa's Band, has delighted the audiences with her singing. Subjoined are some additional press notices:

With Sousa was Miss Blanche Duffield, soprano. She has a voice that combines power and cultivation with qualities of extreme sweetness and feeling. Her personal presence is also most pleasing.—Davenport (Ia.) Republican, February 28.

Miss Blanche Duffield is one of the best sopranos heard here in a long time.—The Quincy (Ill.) Whig, March 2.

Miss Duffield's soprano voice filled Convention Hall so that those in the extreme south end could hear every note. Miss Duffield has wonderful control of her voice.—Kansas City Star, March 5.

Miss Duffield's voice is particularly pleasing in the upper register, and her high notes were given with remarkable clarity. Perhaps her best work was, however, in a dainty little encore, which was particularly suited to her voice and method.—Kansas City Times, March 5.

Miss Duffield charmed every hearer with her fresh, bell-like soprano. Her "Spring Is Coming," which came in response to an

imperative encore, was one of the gems of the evening.—The Sioux City Journal, March 8.

Miss Blanche Duffield, soprano, who sang the Sousa waltz, "Maid of the Meadow," in the afternoon and David's "Pearl of Brazil" at night, has a light soprano voice, clear and penetrating and of considerable colorature capacity.—Cincinnati Commercial Tribune, March 19.

Miss Duffield responded to her number with "Spring Is Coming," and both songs gave effective opportunities for her voice to display its powers.—Washington (D. C.) Star, March 26.

## Marie Brema's Song Recital.

## A Deserving Benefit.

NEW YORK music lovers should assist in making the song recital which Marie Brema will give for the benefit of the orphan children of the late Fritz Plank a financial success. Plank's sudden and tragic death has left his family penniless. Madame Brema was associated with Plank in the performance of "Parsifal" at Bayreuth, and declares that she feels indebted to him for his advice and sympathy.

Plank was a regular member of the opera company at Karlsruhe, and for many seasons took part in the festival performances at Bayreuth, distinguishing himself in the roles of Klingsor, Hans Sachs and Kurvenal.

The recital by Madame Brema will be given at Mendelssohn Hall Wednesday evening, April 18. Her program follows:

Entlaubet wird in Walde.....1620  
Ein Fröhliches Gesang Osterfreud genannt.....Sixteenth Century  
Menuet Chanté.....Rameau, 1737  
Gia il Sole dal Gange.....Scarlatti, 1659-1723  
Come, Lassies and Lads.....Seventeenth Century  
Frauenliebe und Leben.....Schumann  
Cycle of eight songs.

Der Atlas.....Schubert  
Der Frühling.....Brahms  
L'Heureux Vagabond.....Bruneau  
An den Frühling (first time).....Natalie Curtis  
Dorfmusik (first time).....Ernst  
Accompanied by the composer.

Der Kuckuck.....Tchaikowsky  
Demain.....Maude Valerie White

## Harry Field.

HARRY FIELD, the Canadian pianist, gave another of his successful Leipsic piano recitals on March 9, playing an exacting program. In addition to the Variations in F major by Beethoven, a Nocturne, Prelude and Etude of Chopin, pieces by Schubert, Sapellnikoff and Liszt, Mr. Field played Otto Floersheim's dainty "Berceuse," and a new Sonata Heroic by an American composer, Louis Campbell-Tipton, of Chicago. The composer is modern, with a leaning toward Brahms both in the form and development of this interesting work, as well as in his treatment of the piano. He expresses his ideas in one unbroken movement with the sub-divisions of tempi in a forceful manner. His themes are fresh and vigorous, and well adapted to the polyphonic working out which he has so successfully accomplished. Mr. Field played the work admirably, and responded to two encores at the close of a program which afforded every lover of excellent piano playing an opportunity of admiring his touch, clear phrasing and big technic. K.

## Success of a Bennett Pupil.

Vernon Stiles, a promising young tenor, a pupil of S. C. Bennett, sang "If with All Your Hearts" from Elijah and "My Hope Is in the Everlasting," by Staines, at an organ recital in the First Presbyterian Church, Morristown, N. J., April 4, given by the well-known organist, Carl G. Schmidt. Mr. Stiles' singing was notable for the purity of his tone production and distinct enunciation, which are special features of Mr. Bennett's teaching.

## Earl Gulick's Musicale.



MAJOR POND announces an afternoon of music, to be given by Earl Gulick, the boy soprano, now under his management. The affair, which promises to be as brilliant socially as musically, will be given at the Waldorf-Astoria Thursday afternoon, April 19. Francis Fischer Powers will contribute a group of songs to the program, and the other artists will be Miss Lillian Littlehales, the 'cellist, and Miss Augusta Glose and Adolf Glose.

The program as arranged will be as follows:

Piano duets—  
Feurzauber, Die Walküre.  
Ritt der Walküren, Die Walküre.  
Adolf Glose and daughter, Miss Augusta Glose.  
Duets, from the Nibelungen Ring.....Wagner  
(Arranged by Mr. Glose.)  
If in Thy Dreams.....Buck  
Where Did You Come From, Baby Dear?.....Buck  
Hush, My Little One.....Bevignani  
La Petite Rose.....Cezek  
Earl Gulick.  
Romance.....Dinelli  
Caprice Slave.....Scharwenka  
Miss Lillian Littlehales.  
Erinnerung.....Spicker  
My Dreams.....Tosti  
Francis Fischer Powers.  
Ave Maria.....Bach-Gounod  
With piano, organ and 'cello, Wm. C. Carl at the organ.  
Piano solo.....Mrs. Glose  
Angel Spirits.....Hoffman  
Mr. Powers and Earl Gulick.  
Cantilena.....Goltermann  
Serenade.....Squire  
Czardas.....Fischer  
Miss Littlehales.  
Home, Sweet Home (by request).....Earl Gulick.

The musicale will be given under the personal patronage of the following: President and Mrs. McKinley, Secretary and Mrs. Lyman E. Gage, Mr. and Mrs. John Sloane, Mr. and Mrs. Andrew Carnegie, Mr. and Mrs. William S. Hawk, Mr. and Mrs. Maurice Grau, Mr. and Mrs. Dudley Buck, Mr. and Mrs. William Shakespeare, Mr. and Mrs. Russell Sage, Mr. and Mrs. George C. Boldt, Emil Paur, Francis Fischer Powers, Henry Savage Landor, Miss Helen Gould, Judge and Mrs. P. H. Dugro, Rev. Dr. and Mrs. D. Parker Morgan, Rev. Dr. and Mrs. James H. Darlington, Rev. Dr. and Mrs. J. Selden Spencer, Rev. Dr. and Mrs. Lyman Abbott, Rev. Dr. and Mrs. Newell Dwight Hillis, Dr. and Mrs. William S. Searle, Dr. and Mrs. Frank Miller, Mrs. Henry Henschel Adams, Mrs. Ole Bull, Mrs. Edward C. Babcock, Mrs. R. Brinckerhoff, Mrs. Harry Berlin, Mrs. Maillard Myron Canda, Mrs. William Rogers Chapman, Mrs. Charles H. Ditson, Mrs. George Washington DuBois, Miss Lucy DuBois, Mrs. Charles L. Dwenger, Mrs. Charles Atwood Edwards, Mrs. Edward M. Grout, Mrs. Henry Greenman, Mrs. James E. Hayes, Mrs. John W. Horner, Mrs. Joseph Fairchild Knapp, Mrs. Joseph Palmer Knapp, Mrs. Edward M. Knox, Mrs. Franz Kaltenborn, Mrs. Julia B. Kimball, Mrs. Abner McKinley, Mrs. John Merrihew, Mrs. Orlando B. Potter, Mrs. James B. Pond, Mrs. Mary F. Park, Mrs. Thomas E. Pearsall, Mrs. Isaac Platt, Mrs. Henry Roso, Mrs. C. L. Rossiter, Mrs. Alfred M. Snedeker, Mrs. Charles H. Sheldon, Mrs. Stanley Gardyne Stewart, Mrs. Theodore Sutro, Mrs. Emma Thursby, Mrs. Joshua M. Varian, Mrs. H. Burgoyne Wilson, Mrs. Edwin Whaley, Mrs. Emma Juch Wellman, Mrs. John Whitney, Mrs. Frederick A. Yenni, Mrs. Joseph Zimmerman and Mrs. Emerson McMillin.

## Aronson.

THE daily papers announce a number of works brought from Europe by Mr. Rud. Aronson, and also some news regarding Vogrich's "Dei Buddha." The details of all this information will, in due time, be communicated to this paper by Mr. Aronson carefully elaborated.

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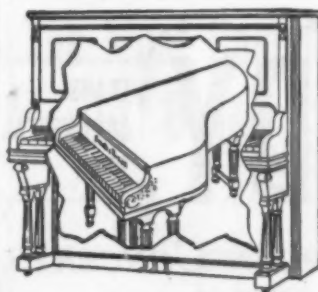
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## Mr. Chapman Speaks.

NEW YORK, April 6, 1900.

Editors The Musical Courier:

It hardly seems fair that I should be accused of engaging "foreign artists" entirely for the Maine Festivals, when at the first festival, in 1897, I presented as stars two American prima donnas, Madame Lillian Nordica, of Maine, and Madame Lillian Blauvelt, of Brooklyn. Although foreign reputations and attainments may have increased their commercial value, they are still Americans, and loyal ones.

Maine music lovers, as well as I, often refer with pride and gratitude to the queenly and gracious Madame Nordica, who proved her loyalty to her native State by giving her services gratuitously for one concert in each city, Bangor and Portland, to start the great Maine Festivals in 1897. Surely her name must head the list of great American singers, followed by Madame Blauvelt, who returns from Europe to be the prima donna of this year's festivals.

I am proud to be an American conductor, proud of American singers, and I always intend to have them represented on my programs, although I may engage so-called "foreign artists" to satisfy the demand for these great singers, who are available only through the Grau Opera Company. Meanwhile, I claim that I am helping American singers. More than half my forces at every festival are Americans. I have made great personal sacrifices in my efforts to establish a native Maine orchestra, and I hope the example and education which the wonderful artists who have sung have already have been to the students of music in Maine, will further stimulate and create greater enthusiasm and desire for study on the part of those to whom God has given the talents and ability. A new galaxy of stars like our beloved Nordica, Cary and Eames may in the future come from the Pine Tree State in proof of this.

I shall be as glad to recognize and engage a Maine Nordica or a Brooklyn Blauvelt as I have been to praise and pay a Polish Sembrich or a German Gadsch, wherever and whenever I find one. It is ability that we want, must have, and are willing to pay for, whether it comes from Maine or Japan. I appreciate the force of much that you have said in your recent articles. I know that if I was a German, and had a reputation as a conductor in Berlin or Leipzig, I could command more salary, would be far greater in the public eye, even with no more ability; but as I am an American, I shall continue to work on Democratic American principles, i.e., get the best I can obtain in every desired line—from any and every tribe or tongue—America first, then the whole world, and the best from it all for the Maine Festivals. Yours truly,

W. R. CHAPMAN.

NO one doubts Mr. Chapman's loyalty and his encouragement of Nordica at that time was fit for the occasion and the proper thing to do, even outside of patriotic lines, as Nordica is too prominent a singer to ignore; but outside of her the other singers who are Americans cannot make any money by going to Maine festivals and New England festivals to sing there, and the reason they do not get any money is because the foreign singers get all. That is also the reason these festivals cannot become financial successes, and there is a peculiar thing about music and that is, it cannot exist without money. If the festivals can make no money the festivals cease, but in the process of their decay the foreign singers get all the money and go home with it. No one has the stamina and the courage that this paper has to maintain that a festival can be given without the foreigners. Not even Mr. Chapman with all his patriotism will stand out and say, "Gentlemen, I am going to

give a concert with American people at living rates and pay them a fair remuneration for their services and help build up American art, so that one of these days we in America can have a Mozart or a Rubinstein or a Liszt." We can never have composers until we stimulate our own native American talent and we are not stimulating it when we give the great bulk of the money to the foreigners to take home, and give what is left in the shape of a remnant to our poor American men and women who are dependent upon their work as chorus or choir singers in order to exist.

We have no objection, whatever, to foreign artists, but we have objection to the American method of throwing Americans overboard and giving it all to the foreigners. They do not get one-fourth in Europe they receive here, otherwise they would not come here at all.

## Geyer-Ruegger Recital.

MISS JULIE GEYER, a gifted young pianist, made her successful New York debut at Mendelssohn Hall on the evening of Tuesday, April 3, when she divided honors with Miss Elsa Ruegger, the famous Swiss 'cellist.

Miss Geyer, who is now a pupil of Rafael Joseffy, studied the Virgil method for several years, and the excellence of her early training is shown in her playing. The two young women, in their recital, were assisted by the violinist, Gustav Dannreuther, and by Isadore Luckstone as accompanist. The audience was large and discriminating, and there was much applause for the young soloists.

Before Miss Geyer appeared in solos, she played in association with Miss Ruegger and Mr. Dannreuther, the Rubinstein Trio in B flat. Miss Geyer, the debutante, established herself in favor at once by the warmth of her performance. It was clever of her to introduce herself as an ensemble player and to select as a medium a composition of the romantic rather than of the classic school. Later in her solos Miss Geyer again proved that she is a young woman who knows in what styles she appears to the best advantage. Her list of solos was composed entirely of the modern romantic school.

As a Joseffy pupil one might declare she was only consistent by opening her first group with the Brahms "Rhapsody," and this the young woman played with breadth and splendid fire. A beautiful singing tone characterized her performance of the Schumann "Novelette" and Liszt's arrangement of Schubert's "Gretchen am Spinnrade." A waltz, by Rubinstein, she played brilliantly as a finale to her first group. Then after the presentation of numerous bouquets and baskets and several recalls, Miss Geyer played as an extra number one of the pretty Weber songs transcribed by Henselt.

In view of the knowledge that Miss Ruegger was to sail for Europe on the following morning, the reception extended to her was especially demonstrative. Her solos were the Bach Air in C, "The Swan," by Saint-Saëns, and Popper's "Spinnlied." She was compelled to play again, and gave the lovely "Abendlied," by Schumann. THE MUSICAL COURIER can hardly do more here than repeat its previous opinions of Miss Ruegger's artistic equipment. Hardly more than a child in years, her exquisite art is elevated, and her womanly beauty and dignity excites the admiration of all. Miss Ruegger also received numerous floral tokens.

Miss Geyer closed the recital with a Chopin Impromptu and Liszt's Hungarian "Rhapsody, No. 14," and in these numbers revealed the excellence of her schooling, her own

intelligence and certain temperamental and virile qualities rare, but, nevertheless, refreshing in the woman musician.

It is Miss Geyer's intention to give some recitals next season and from her successful debut, subsequent appearances will be welcomed in the musical world.

## Last Philharmonic Concert.

THE last pair of Philharmonic concerts for this season were given at Carnegie Hall last Friday and Saturday evenings. This was the program presented:

Fugue, A minor.....Bach-Hellmesberger  
String orchestra.  
Prelude and Glorification, from Parsifal.....Wagner  
Waldweben, from Siegfried.....Wagner  
Bachanale, from Tannhäuser.....Wagner  
Symphony, No. 9, D minor, op. 125 (choral).....Beethoven  
Mme. Clementine De Vere, soprano; Mrs. Carl Alves, contralto; William H. Rieger, tenor; Ericsson, F. Bushnell, bass.  
Chorus, the Rubinstein and Apollo clubs.

The program was altogether too long, nor was it happy in contrasts. But the general performance was far better than at the preceding concerts. More careful rehearsing was apparent and technically results were better. This we notice always follows after a severe critical castigation of the band by THE MUSICAL COURIER, and we rejoice thereat, for if the season had ended last month instead of last week, it would have ended dismally. As it was, there was a little blaze of glory at the close which befits such a dignified event.

The Ninth Symphony was last played here April 1 and 2, 1898, when Mr. Van der Stucken conducted, Mr. Seidl having just died. The final chorus was naturally omitted, the Funeral March from "Götterdämmerung" being substituted. Mr. Seidl—whose second death anniversary, March 28, passed unnoticed—conducted the work in its entirety April 11, 1896. It is the eleventh evening concert performance by the Philharmonic Society. Mr. Paur read the work with breadth, devotion, vigor and insight. Some of his tempi were novel—in the first and last movements—but the general effect was excellent. The chorus sang with precision and the solo singers were all that could be desired in the ungrateful finale. The oftener we hear this magnificent masterpiece the more we are convinced of the arrogant egotism of Wagner in describing the close as the death knell of purely instrumental music. This impudent piece of fiction has fortunately not survived the close of the century, as now we all take it for what it is worth—a pretty specimen of special pleading. The "Parsifal" and the "Bachanale" received good treatment at Mr. Paur's hands—the latter especially suggesting more than favorable comparisons with the recent reading of Herr Von Schuch's. Mr. Paur is to conduct the Philharmonic Society next season, although the election does not take place yet for some weeks.

The following is a list of compositions performed and artists who appeared during the past fifty-eighth season of the society:

Symphonies—Beethoven, Nos. 4 and 9; Brahms, E minor, No. 4; Dvorák, G major, No. 4; Mendelssohn, A minor, No. 3; Rubinstein, "Ocean," B minor, "Unfinished," Schumann, D minor, No. 4; Tschaiakowsky, E minor, No. 5.

Overtures, Excerpts, &c.—Bach-Hellmesberger, Fugue in A minor; Beethoven, "Coriolan" and "Leonore," No. 3; Brahms, variations on a theme by Haydn; Goldmark, "Prometheus Bound;" Humperdinck, "Moorish Rhapsody;" Mendelssohn, "A Midsummer Night's Dream" (overture only); Van der Stucken, Symphonic Prologue to "William Ratcliff;" Wagner, prelude, "Lohengrin;" overture, "Flying Dutchman;" prelude and finale, "Tristan und Isolde;" prelude and glorification, "Parsifal;" Bachanale from "Tannhäuser;" "Waldweben," from "Siegfried. Weber, "Freischütz."

Instrumental Soli—Bach, Fugue in C for Violin alone;

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Brahms, Violin Concerto; Chopin, Piano Concerto in F minor; Guiraud, Caprice for Violin and Orchestra; Liszt, Piano Concerto, E flat, No. 1; Sinding, Violin Concerto in A major; Schumann, Concerto for Violoncello; Tchaikowsky, Violin Concerto in D.

Vocal Soli—Brahms, "Der Frühling;" Bruneau, "L'Heureux Vagabond;" Franz, "Er ist gekommen;" Gluck, "J'ai perdu mon Euridice;" L. V. Saar, "Gany-mede;" Schubert, "Der Kreuzzug;" Schumann, "Der Arme Peter;" Tchaikowsky, "Der Kuckuck."

Solo Performers—Mrs. Carl Alves, contralto; Marie Brema, contralto; Ericsson F. Bushnell, basso; Clementine De Vere-Sapio, soprano; Mark Hambourg, pianist; Leonora Jackson, violinist; Henri Marteau, violinist; Vladimir de Pachmann, pianist; Alexandre Petschnikoff, violinist; William H. Rieger, tenor; Ernestine Schumann-Heink, contralto.

## M. Breitner Sails.

LUDOVIC BREITNER sailed yesterday for Europe on the Kaiser Wilhelm. No pianist ever visited America with less heralding than did M. Breitner. Of course, his European reputation was well known to the critics, but the public's interest in his coming had not been aroused. In spite of this drawback, seldom has an artist received more intelligent and thoughtful appreciation than did M. Breitner. His strong, well-balanced, wholesome art was easily recognized as superior to the extravagant interpretation affected by so many pianists nowadays. M. Breitner's playing is a union of rare gifts and a superb mastery of technic; he never displays his technical qualities to the detriment of the emotional or poetic.

M. Breitner will play during the Paris Exposition a number of new works. This announcement will not be a surprise to musical people, for he has been the first to introduce many new compositions, and as a result has won the hearts of the younger generation of musicians. During his rest this summer M. Breitner will prepare himself for his important engagements in America in the autumn.

Most of the pupils that M. Breitner leaves behind will look forward to his return with impatience, but a number will follow him to Paris.

...

On the same steamer with M. Breitner, Ernest von Schuch returned to Europe, and also the husband of Madame Sembrich.

## Leonora Jackson's Success at Buffalo.

SPECIAL interest centred in the playing of Miss Leonora Jackson, the violinist, who made her first appearance in Buffalo. She is a young woman, scarcely more than a girl, with a very winning presence and a charmingly modest and unaffected manner. In a simple white gown, her only ornament a diamond star, presumably the one presented to her by Queen Victoria after she had played at Windsor, she made a most attractive picture, and won the audience before she had played a note. Her first group of soli included the Chopin D flat Nocturne, arranged by Sarasate, a Humoresque by Tchaikowsky, Berceuse by Arensky and a Hungarian Dance by Brahms-Joachim. Miss Jackson has a tone that is sufficiently large and very lovely. Her intonation is always true, except occasionally in the harmonics; her phrasing is thoroughly artistic and intelligent, and she possesses both fine musical feeling and technical ability of high order. There is no doubt that she has entered upon a remarkable artistic career. She was encored after her first number, and played a beautiful Madrigale by Simonetti. Later she played the Airs Hongrois of Ernst, and in response to a most enthusiastic double encore played the "Zigeunerweisen" of Sarasate and afterward the Bach Air in G minor.—Buffalo Express, March 31, 1900.

## The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

A Crimson Rosebud.....	Garret Smith
When First I Saw Thee.....	Lassen
Love's Message.....	Milton Wellings
Miss Gertrude Harrison (April 6),	Washington, Club, Washington, D. C.
Miss Gertrude Harrison (April 7),	German Embassy, Washington, D. C.
A Rose Fable.....	C. B. Hawley
Miss Carrie Bridewell (April 8),	Metropolitan Opera House, N. Y.
J. Lincoln Newhall (April 3),	Covington, Ky.
Danny Deever.....	Damrosch
C. W. Clark (April 3),	Chicago
C. W. Clark (March 29),	Chicago
Wohl Durch die Nacht.....	Ehrgott
Miss Lucille Stevenson (April 3),	Chicago
Love Is a Sickness Full of Woes.....	H. W. Parker
C. W. Clark (March 29),	Chicago
O, that We Two Were Maying.....	Henschel
Miss Judd and Mr. Clark (March 29),	Chicago
Serenade Napolitaine.....	Seeböck
Minuet No. 3.....	Seeböck
Butterfly.....	Seeböck
W. E. C. Seeböck (April 2),	Pine Bluff, Ark.
Si j'Etais Jardinier.....	Chaminade
Mrs. Frank Sealy (April 2),	New York city
Ballet Dance.....	Chaminade
Mrs. Granville Smith (April 2),	New York city
Jewels of Night.....	Chaminade
Robert Greenwood Jones (April 2),	Covington, Ky.
Pierrette.....	Chaminade
Miss Claudine Happy (February 23),	Chicago
Day in Venice.....	Nevin
Valse Caprice, op. 33.....	Chaminade
Air de Ballet.....	Chaminade
Zeus Nagel (March 22),	Winfield, Kan.
Hush, My Little One.....	Bosignani
Once More.....	Chaminade
Edna Bonnell Lucas (March 29),	Middletown, Ohio
Menuetto Scherzo.....	Liebling
Spinning.....	Chaminade
Mlle. Cateau Stegeman (April 2),	Denver, Col.
Sweet Bird of Spring.....	Chaminade
Mrs. F. Spiegel (March 29),	Cincinnati, Ohio
The Complacent Lover.....	H. W. Parker
He that Loves a Rosy Cheek.....	H. W. Parker
Love Is a Sickness.....	H. W. Parker
The Lark Now Leaves His Watery Nest.....	H. W. Parker
Hans Seitz (April 2),	Cincinnati, Ohio
A. Pfaukuchen (March 29),	Cincinnati, Ohio
Madeleine.....	Liebling
Miss Pratt (March 31),	Chicago
Miss Elizabeth Wallace (March 28),	Detroit, Mich.
Valse Poetique.....	Liebling
Miss Larson (March 31),	Chicago
Spring Song.....	Liebling
Miss Alice Mitchell (April 3),	Denver, Col.
Capriccio.....	Moszkowski
Miss M. Moore (March 22),	Winfield, Kan.
The Lark Now Leaves His Watery Nest.....	H. W. Parker
Miss Anna Bussert (April 4),	Clio Ladies' Club, Savoy Hotel
Golden Harps Are Sounding.....	J. L. Browne
Miss Louise O. Seals (March 25),	Columbus, Ga.
Miss Mattie Greene (March 18),	Opelika, Ala.
Mrs. T. W. Woolfolk (March 19),	Albany, Ga.

The Seasons.....	Cowan
A. Pfaukuchen (March 29),	Cincinnati, Ohio
Oh, to Love, to Love Again.....	Tirindelli
Mrs. Oscar Rogers Taylor (March 31),	Cincinnati, Ohio
The Sweetest Flower that Blows.....	C. B. Hawley
Miss Elizabeth Dodds (March 28),	Detroit, Mich.
Menuet.....	Sherwood
W. H. Sherwood (March 15),	Chicago
Exhilaration.....	Sherwood
W. H. Sherwood (March 30),	Albany, N. Y.
Ethelinde.....	Sherwood
Miss Elsie DeVoe (February 23),	Chicago
O Paradise.....	J. Lewis Browne
Miss Phoebe Hardy (March 16),	Atlanta, Ga.
Mrs. S. MacSheridan (March 24),	Atlanta, Ga.
Her Birthday.....	J. Lewis Browne
Mrs. Nettie Leitner (March 16),	Orpheus Club, Columbus, Ga.

## Obituary.

### S. Austen Pearce.

IT is with great regret that this paper announces the sudden death last Sunday at the organ in the first Presbyterian Church in Jersey City of Dr. S. Austen Pearce, the organist. It was at the beginning of the morning service, and he complained of illness, and was taken into a side room by the sexton. Nothing was known of his illness at the time during the service, but Dr. W. A. Pyle was sent for and reached the church just as Dr. Pearce died. It was apoplexy. His body was removed to his residence, 41 West Thirty-fourth street, New York, and a brother took charge of it.

Dr. Pearce, who was an Englishman, was one of the best equipped and thorough theoretical musicians and organists in this country. He was a graduate of Oxford University, and had received the degree of doctor of music. He was in his sixty-third year. In personal intercourse he was known as one of the most courteous and refined men of the profession, amiable and modest. Over twenty years ago he began to write for THE MUSICAL COURIER, and was for a long period associated with this paper.

### Ernesto Baldanza.

Ernesto Baldanza, the tenor, who a decade ago sang leading roles with Adelina Patti, died recently in San Francisco, of acute bronchitis.

### Dufault's Spring Engagements.

PAUL DUFAULT, the young Canadian tenor, has gained much prominence this season. He is a pains-taking artist and deserves his success. As THE MUSICAL COURIER announced last week, Mr. Dufault has been re-engaged as the tenor soloist in the choir of Dr. Storrs' church in Brooklyn. On the 6th of April he sang at a performance of Stainer's "Crucifixion" at Flushing. His other engagements for the spring will include Catholic Club, New York city, April 21; Meriden, Conn., April 23; Worcester, Mass., April 25; Bridgeport, Conn., May 20.

### Miss Prehm Secures a Fine Choir Appointment.

MISS H. B. PREHM, a pupil of F. X. Arens, has secured the position of soprano soloist in the choir of Christ Protestant Episcopal Church, corner of Harrison and Clinton streets, Brooklyn. Miss Prehm, formerly sang in the choir of the Presbyterian Church at Mount Vernon, N. Y. There happen to be two Christ Episcopal churches in Brooklyn. Miss Prehm's appointment is with the one in South Brooklyn, of which Robert A. Gaylor is the organist and choirmaster.

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## MUSIC GOSSIP

## OF GOTHAM.

NEW YORK, April 9, 1900.

**J.** HARRY WHEELER gave a studio musicale last week, at 81 Fifth avenue, the building which was once the Behr piano building, and later Scharwenka's headquarters. The Italian method, of which Mr. Wheeler is an advocate, was exemplified in the tone production and singing of those who participated.

Mr. Wheeler, on coming to New York, two seasons ago attracted many pupils from various parts of the United States. The Misses Florence Lois Weber, Myrtle Randall, Jane Ebaugh Ware, Mrs. William J. Mac Kay, and Messrs. C. A. Dwyer, Charles F. Medd and T. E. Hines took part in the program.

The Singing Girls, consisting of Misses Akers, Chapman, Detweiler and Griswold, gave an afternoon recital at the house of Mrs. Frederick Gotthold last Tuesday. One of the most effective things they do is coming down the stairs, on their entrance, singing, for all the world, as if preceding a wedding train. The voices harmonize nicely, and, considering this is their first season, they have attained an excellent ensemble. Many of their songs they do without notes. Each individual voice is capable of solo, and on this afternoon each had a turn.

On the program were two of Miss Akers' own songs—"The Wandering Knight's Song," sung by Miriam Griswold, and "Thou and I," sung by Miss Detweiler.

Mark M. Fonaroff, instructor of the violin class at the Educational Alliance, East Broadway and Jefferson street, gave a concert with his united forces on Sunday night, some thirty young violinists, aged from six to sixteen years, playing ensemble numbers, and the more advanced solos. Of these, young Mishel Shapiro, aged ten years, played amazingly well the Wieniawski "Polonaise," and after a stormy encore, the "Obertass" Mazurka. This youth is a violin genius, without question. Closely following him is little Dora Hochstein, whose playing of "Souvenir de Moscou" was artistic. She has large tone, expression and precocious development. Others who played solo, and played well, were Master S. Lieberman and H. Borodkin.

Gussie Zuckerman, the pianist, played Sinding's "Spring" and the Wieniawski Concert Valse with artistic finish, giving evidence of careful practice. These three little Russo-Americans—Shapiro, Hochstein and Zuckerman—are all under sixteen, with talents well cultivated, and may in time become famous.

H. Richardson, tenor, possesses a strong and pure organ, and with his high C's quite brought down the house.

A quartet for violins, by Kaminsky, dedicated to the violin class, was played by eight young artists, and proved to be an interesting work. The composer was called out after it.

Mr. Fonaroff was many times called to the front in acknowledgment of the excellent showing made by his pupils.

The ensemble class was Dora Hochstein, Mishel Shapiro, Abraham Shapiro, David Solotaroff, B. Rosenwasser, H. Borodkin, P. Cone, Rose Frank, Pauline Bonoff, Pauline Serhey, Dora Millman, Mr. Levenson, Mr. Levy, M. Reibstein, Mr. Goldstein, Sol. Cohen, S. Lieberman, M. Millman, I. Cohen, H. German, J. Radofsky, H. Schacht, M. Whitehorn, D. Herman, M. Sharr, F. Gerstone, S. Gusinoff, Mr. Steinberg, Mr. Rosen, Mr. Fischer, and Mr. Groschinsky.

The Women's Philharmonic seems to wax more vigorous as the season progresses. Hardly a week but some

department is a-doing, and last week it was what is entitled the "Ensemble Division," under the direction of Mme. Magdalena Schubert Neymann, which gave a program at the banquet hall in Carnegie Hall. The various groups of pianists were classed. Class A—Miss Offenbach, Miss Hard, Miss De Puy, Miss Riley. Class B—Miss Offenbach, Miss Estelle Norton, Miss Wellington, Miss Hacker. Class C—Mrs. Anna Lang Behlen, Miss Miller, Miss Courtney, Miss Wolfe. These pianists united in performing works by Liszt, Gluck, Hoffmann, Schumann, Rubinstein, Bizet, Delibes, and a suite for four hands, op. 27, by Louis V. Saar. The ensemble division had the assistance of Miss Fannie Hirsch, soprano; Miss Jeannette Judson, contralto; Mrs. Anna Lang Behlen, harp; Miss Margherita Anderson (flutist), organ; Max Droge, 'cellist; Louis V. Saar, composer and pianist, and F. L. Arens, accompanist.

Stainer's "The Crucifixion" is a popular work at this season each year, and one of the best performances of it was that of the Luther League Choral Union, Emanuel Schmauk, conductor, at the Lutheran Church of the Holy Trinity, West Twenty-first street, last Wednesday evening. Mr. Schmauk has a good-sized chorus, which, on this evening, sang better than I have ever heard them. Those assisting were Walter H. Robinson, tenor; B. L. Fenner, bass, with Mrs. Laura Crawford, organist.

Ida Branth, the violinist, has returned from her Western and Southern tour with the New York Ladies' Trio, after a successful season. She played in seven different States of the Union, and her press notices are most flattering. Last week she was soloist at an Aeolian concert, and on the coming Easter Sunday she will play at a prominent church. She is also contemplating the giving of a recital.

Among the musical events of the city the past season have been the studio musicals given by Miss Genevieve Bisbee, who is well known as a Barth and Leschetizky pupil; she played music ranging from the standard classics to the modern novelties.

Dudley Buck, Jr., has had a flattering "first season" at his Carnegie Hall studio, where he gave lessons the past winter. His Thursday afternoon recitals were interesting.

Bertha Bucklin, the violinist, is now better known than at any time in her career, because of the long tour as soloist with the Sousa Band, which ended last Sunday night. She comes back with a big book full of notices.

Signor Carbone, the baritone, formerly of the Metropolitan Opera Company, leaves for Genoa, Italy, soon, after a successful season at his studio at 144 Fifth avenue.

The Hild Entertainers are getting many inquiries as to their services, though they started late in the season. The directress, Madame Amelie Hild, is a woman of energy.

The Price Conservatory, in Harlem, points to a record of several hundred pupils educated at the institution, which has as a basis the daily class, or daily practice, under the eye of teachers, at the conservatory. They have many fine pianists among their pupils, the result of their system, they claim, which requires careful daily practice on the Virgil clavier at the school.

Several events to occur in the near future are as follows: J. Burns Brown Benefit Concert, at Chickering Hall, Thursday evening, April 12, the last entertainment to occur in this hall. Mr. Brown was for many years in charge of the retail department of the store, and is now afflicted

with an illness which threatens to be permanent. At this concert he will be assisted by the following: Richard Hoffmann, Miss Kathrin Hilke, Tom Carl, John Cheshire, John G. Frank, Frank Taft, Emile Levy and the Dannreuther String Quartet, Gustav Dannreuther, first violin; Josef Kovarik, second violin; Otto K. Schill, viola; Emil Schenck, violoncello.

April 21 the Synthetic Guild, Miss Kate Chittenden in charge, will give a concert, afternoon, Mendelssohn Hall.

April 25, Madame Torpadie Bjorksten gives an afternoon of Scandinavian Music, benefit Cuban orphans, Mendelssohn Hall.

April 27, Madame Eugenie Pappenheim's annual concert, Mendelssohn Hall.


May 8, same place, Miss Bissell's School, commencement. F. W. RIESBERG.

## The Dohnanyi Recitals.

**E**RNEST VON DOHNANYI gave his first piano recital at Mendelssohn Hall Tuesday afternoon of last week. His program was this:

Chromatiche Fantasie und Fuge.....Bach  
Sona in A flat major, op. 110.....Beethoven  
Impromptu in F sharp major, op. 36.....Chopin  
Valse in C sharp minor, op. 64, No. 2.....Chopin  
Variations and Fugue on a Theme by Handel, op. 24.....Brahms  
Barcarolle in G major.....Rubinstein  
Rhapsodie Hongroise, No. 9.....Liszt

This rather novel and well contrasted grouping of composers was duly appreciated by an audience that had been saturated with Liszt and Chopin all season. Exception, though, must be taken to the Liszt Rhapsody, which is the sloppiest of them all, filled as it is with brazen clangors and the unutterable, reeking atmosphere of the tavern. Liszt has written much beautiful and original music for the piano; give his rhapsodies a rest Mr. Von Dohnányi. The Händel Variations, making as they do but little concession to popular taste—they are extremely difficult without being brilliant like the Paganini set—are not so well adapted for concert performance. But they received such a sympathetic interpretation, were so wonderfully delivered in the purely technical sense that one no longer wondered at their inclusion in the afternoon scheme. This virtuoso is a Brahms player of marked excellence. His large musical tone, his breadth and sobriety of style and his serious, sane view of music set him apart as one of the elect. His technic is fluent yet never obtrusive, and the whole attitude of the young man is one of devotion to high ideals. For this reason his music does not please persons who crave the bizarre, the morbid or the sensational. Von Dohnányi neither pounds nor languishes; his Chopin readings are healthy, without morbedezza; yet there were rubato and poetry enough in his playing of the C sharp minor valse. It evoked an admiring bravo from De Pachmann, who gave a little side piano-less recital of his own in the audience. The Bach Prelude and Fugue were full of astonishing lights and shades, the pianist seeming to have remembered our admonition that Bach should be accorded more rubato than Chopin. Very elastic in phrasing was the Prelude, which we liked better than the Fugue. It was, however, in the Beethoven Fugue, with its brilliant after-inversion of the theme at the close of the A flat Sonata, that this youthful artist demonstrated his d'Albert training. It was noble in its enunciation, clarity and speed. The entire Sonata was proclaimed with the touch of a master. Its wonderful foreshadowing of Chopin in the A flat minor Arioso dolente, its charm of color and naive simplicity in the A flat, in the F minor movements and the flamboyant fugal ending were all intellectually and emotionally indicated. We did not altogether enjoy the D flat trio of the second movement, for Von Bülow's crystalline attack still lingers in our memory. But the delicacy, firmness of touch of the opening were admirable. Rubinstein's Barcarolle was delightfully played,



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and there were in the Rhapsody élan, brilliancy and splendor of tone enough to convince Mr. Finck that Hungarians alone may play the gypsy music of their countryman, Liszt. At the close Von Dohnányi, in response to enthusiastic applause, returned to the instrument and gave with individual grace and sweetness of touch Liszt's Valse Impromptu.

Last Monday afternoon the program of the second recital was still more puzzling, yet welcome. This is topsyturveying old methods of musical make-up with a vengeance:

Preludium and Fugue, E minor, op. 85, No. 1.....Mendelssohn  
Sonata, A minor, op. 42.....Schubert  
Rhapsodie, op. 119, No. 4.....Brahms  
Andante, F major,  
Rondo a Capriccioso, {.....Beethoven  
(Die Wuth über den verlorenen Groschen, op. 129.)  
Intermezzo, F major,  
Capriccio, B minor, }.....Dohnányi

A man who plays Mendelssohn nowadays is courageous; so completely has the suave Felix been laughed out of the concert room. Yet his music is musical, his piano music, without being particularly idiomatic, sounds agreeably, indeed, often sounds better than it is. This prelude and fugue, a great favorite of Essipoff's and Von Bülow's, contains interesting writing. The prelude is sonorous, the fugue tuneful, ingenious, and its chorale ending effective, though trite. Dohnányi read it with a cool, clear sentimentality that admirably suited its complexion. But it was in the Schubert Sonata that the gifts of the Hungarian were revealed in their plenitude. We no longer wonder why the work has been allowed to gather dust—it is at once too easy and too difficult for all except peculiarly musical pianists. The vigorous first movement, its Hellenic outlines, the beautiful slow melody with its fascinating details, the scherzo and pastoral-like trio and the brilliant finale—all these demand a fine touch, a musical soul and a keen sense of color values. Dohnányi played the work so well that we believe a revival of Schubert's piano literature would be wise. There are poetry, classic serenity and interesting structural forms in this composer's music.

Are we not beginning to tire of that eternal banquet of Chopin, Schumann and Liszt? Why not give Schubert a chance? The Brahms Rhapsodie is Brahms in one of his most uncompromising, square cut humors, and the pianist did nothing to soften, to attenuate the drastic proclamation of the composer. In a melting mood was the Beethoven Andante, and we have seldom heard the Rondo so humorously, so characteristically delivered. Von Bülow played it more wittily, Emil Sauer more gracefully, but Dohnányi stormed over the loss of that groschen; he cursed it and fumed at it and even got down on his knees to look for it, under the old bureau. Then he thought he saw it, but it was only a glimmering of dust gilded by a tiny shaft of sunlight. At this he became frantic and stormed tragically over the keyboard. Hist!—he sees it again; the theme comes purling in and he is happy, for there, at the bottom of a glissando-like scale, is the long lost, the much desired groschen. The subdued joy at the close gave one the impression that Beethoven—or the pianist—had found a new silver trade dollar! The recital of this truly German musical anecdote was just short of being masterly. Realistic it certainly was.

As a composer Dohnányi leans toward Brahms and the ultra-moderns. His Intermezzo was the more musical and satisfactory; the Capriccio suggested the spirit though not the form, or even technical matter, of Brahms' Rhapsodie in the same key. But it was very brilliant, and it gripped you with the grip of a muscular, virile young man. The recital ended in a shower of fireworks, coruscating catharine wheels dancing the Valse-like measures of Delibes' Nails ballet music. The "Rakoczy March," with its menacing thunders and shrill battle cries, was magnificently played by this remarkable young man, who is so difficult to classify. As a pianist he feels with his head and thinks with his heart.

## Bethlehem's Great Musical Achievement.

FOR over a century and a half Bethlehem, Pa., has enjoyed well won fame for the excellence of its choral music. Testimony to this fact is found in a letter of Benjamin Franklin to his wife as early as 1756. From the earliest beginnings of the town the Moravian Church has been the rallying point of its musical forces. Its choir, reinforced by the best local musical talent, has for twelve years past under the direction of the organist, J. Fred Wolle, applied itself with enthusiasm to the study of the great masterpieces of Bach. What fruit this study has borne may be judged from the fact that the "St. John Passion" was produced for the first time in America June 5, 1888. The "St. Matthew Passion" and the "Christmas Oratorio" followed at brief intervals. But the climax was reached on Tuesday, March 27, when the first American performance of Bach's famous Mass in B minor became an accomplished fact.

Being a work of colossal proportions, it was produced in two sessions, the first beginning at 4 o'clock in the afternoon, the second at 8 o'clock in the evening. This arrangement provided for an intermission of two hours, and thus secured the best conditions for the enjoyment as well as the rendition of the work. The trombone choir of the Moravian Church opened both sessions with the playing of specially selected old chorales on the belfry. The solo performers were Miss Kathrin Hilke, of New York city, soprano; Miss Lucy A. Brickenstein, of Bethlehem, soprano; Mrs. W. L. Estes, of South Bethlehem, contralto; Nicholas Douty, of Philadelphia, tenor, and Arthur Beresford, of Boston, basso. Mrs. Estes and Miss Brickenstein reflected great credit upon local musical talent, though their reputation as singers can no longer be called local. Mrs. Estes' rich contralto showed to great advantage in the ninth number, "Qui sedes," and again in "Agnus Dei." Her fine phrasing was much appreciated. Miss Brickenstein did not have a part that called forth her full capabilities as a singer, but she acquitted herself in a manner that left no doubt about the breadth and solidity of her musical training. Mr. Douty, as genial in manner as he is a finished musician, delighted his audience. Miss Hilke and Mr. Beresford also more than sustained their well earned reputations.

But since fifteen of the twenty-four numbers comprised by the Mass in B Minor are ponderous choruses, this part of the performance naturally is the more prominent. A choir that attacks a chorus like the "Kyrie" or the "Credo" must know what it is about, or the audience will not be slow to class Bach among the things that had better be admired at a respectable distance. It is gratifying to be able to say—even with a degree of enthusiasm—that the chorus work was simply magnificent. After hearing the "Kyrie" there could no longer be any doubt in the mind of a critical listener as to what the artistic character of the performance would be. With a chorus of eighty singers, supported by an orchestra of thirty instruments, Mr. Wolle produced effects that have never been surpassed in the writer's recollections of choral singing. The unsolicited testimony of several widely known musicians is to the same effect. In precision of attack, in lightness and delicacy of phrasing, in the union of flexibility and exactness the Bach Choir was a finished product of choral training, and interpreted the great polyphonic choruses of the B minor Mass in a manner that defied criticism. Another long step has been taken to bring the Leipsic cantor into well deserved recognition among lovers of pure music on this side of the Atlantic, and it is to be hoped that Mr. Wolle and his choir may see their way to continue along the same line, "ad majorem Bachii gloriam." Is Bethlehem destined to become the Bayreuth of Bach?

WILLIAM F. BADE, Ph.D., Bethlehem, Pa.

## Toronto Conservatory of Music.

### Dr. Edward Fisher's Recitals.

THE Beethoven recitals, given under the direction of Dr. Edward Fisher, continue to increase in interest, and the program of the third in the series, held in the Conservatory Music Hall on Saturday afternoon, March 24, was even more comprehensive and varied than those given at the previous recitals. Dr. Fisher on this occasion briefly outlined the leading features of the different movements in the numbers about to be performed, and relative to them read characteristic extracts from the correspondence which passed between Beethoven and the publishers about the time they were brought out. The Sonata, op. 22, in B flat was the only solo number on the program, and it received at the hands of Miss Grace Emmett an intelligent and musical interpretation. This was followed by a Scherzo from the string Quartet, op. 18, No. 1, in which the first violin part was played by Miss Louie Fulton; second violin, Miss Marguerite Waste; viola, Mrs. B. Drechsler Adamson; cello, Paul Hahn. The next number was the beautiful Trio in C minor, op. 3, No. 1, and with Miss Mabel O'Brien at the piano, Mrs. Adamson, violin, and Mr. Hahn, cello, the ensemble was excellent.

Dr. Fisher's Symphony Club made its first appearance on this occasion, and substituted on short notice the first movement of the Fifth Symphony (eight hands) for the Sonata, op. 14, No. 2, which was omitted, owing to the illness of Miss Kitchen. The players were Napier Durand, Miss May Kirkpatrick, Miss Ada F. Wagstaff and Miss Emma Geddes, who gave a spirited performance, and the announcement that the complete symphony would be given at a subsequent recital was received with pleasure.

### Not an Operetta.

THE performance of a work called "The Viceroy" at the Knickerbocker Theatre by the Bostonians, on Monday night, was such an unaccountably dull and stupid affair, that it does really seem as if it had overstepped any claims to be called a musical work or an operetta. How it is possible for the men that are conducting the Bostonian enterprise to accept a work of that nature cannot be understood by well balanced musical minds. While it is not trashy, it is so commonplace, so ordinary in its musical conceptions, constituting repetitions and phrases of the cheapest type, that it can under no circumstances call for serious musical criticism, and we dismiss it with-out further consideration.

### Alvin Kranich.

MR. ALVIN KRANICH, who has been in Leipsic for a number of years and whose recent successes as a composer and pianist were announced, is due here for a visit on about May 15.

### Hambourg-Petschnikoff.

Manager Thrane received a telegram last Friday from Colorado Springs stating that a terrific snow storm was raging, in consequence of which the artists were not over-anxious to leave Colorado Springs for the Pacific Coast for fear that they might get caught in a big snow blockade in the Grand Canyon of Colorado. Petschnikoff and Hambourg were tied up thirty-six hours in a snow blockade last month, and they evidently did not wish to repeat the experience. However, after they had received reassuring advice from the management of the railroad, they finally left the following morning for San Francisco.



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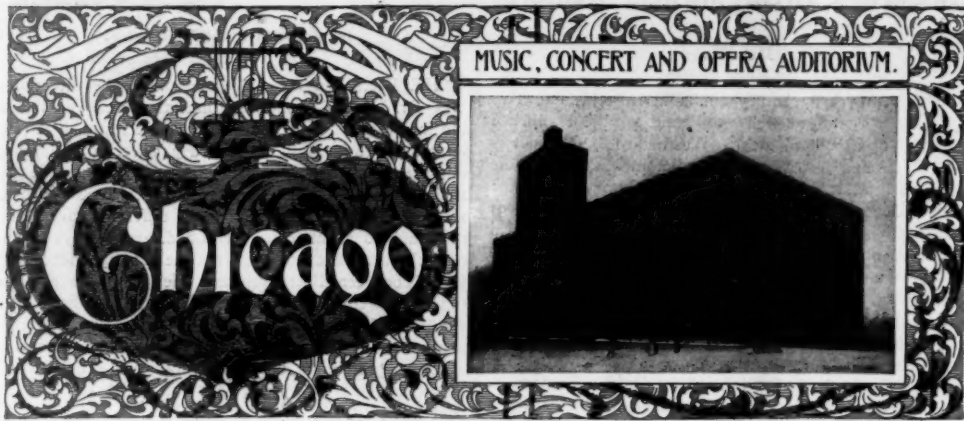
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CHICAGO OFFICE THE MUSICAL COURIER,  
221 Wabash Avenue, March 31, 1900.

(Continued from last week.)

**T**HE vicissitudes and uncertainties which sometimes beset promising institutions and enterprises have again overtaken the Chicago Conservatory, and the management once more has undergone a change.

According to the *Chicago Journal* the director, Ulrich, has recognized the crying need of this great city in the matter of art, and decided to place himself at the head of a movement for the opening of a college where art can be obtained on economical principles. Therefore will the Chicago Conservatory know him no more. With extraordinary self-abnegation the directors of the Auditorium Association, which finances the conservatory, have cheerfully acquiesced in the noble suggestion, and have placed no impediment in the way of this most laudable retirement.

\*\*\*

The man who founded the Chicago Conservatory was in town a few days this week. I met him in the Fine Arts Building taking a look at some of his old friends. Full of energy and determination, undaunted, ambitious, what are his plans? To no one more than to Samuel Kayzer does Chicago owe the presence of several celebrities, notably Leopold Godowsky. It is to be hoped that the city of Mr. Kayzer's former achievements may again find him a resident, and that he will renew his associations with the musical profession.

\*\*\*

There is a large amount of talk about art for art's sake and running a conservatory for glory, but unless one is a millionaire it is unnecessary to make the experiment, because it is utterly hopeless. Ask the Ziegfelds, who have successfully solved the problem of uniting art and business. It is the business ability which is the main feature in the successful conduct of a musical college, and it is the possession of this business ability which has brought the Chicago Musical College to the head of the flourishing music enterprises. To the list of clever coups made by Mr. Ziegfeld is added the engagement of Gauthier. The French tenor has signed a contract extending over a period of five years, commencing September 11, 1900.

\*\*\*

Is a great singer necessarily a great teacher? Does it follow that he can teach if he has not experience in teaching? These questions have been repeatedly asked with reference to M. Gauthier. Time will show; but the Ziegfelds are not prone to mistakes and are probably convinced as to qualifications.

Again the rumor is current that John J. Hattstaedt, the director of the American Conservatory, may unite his forces to those of the Chicago Conservatory, and so control the destinies of both institutions. It is not a remote possibility, but in the event of his doing so the fate of the Chicago Conservatory would be no longer in doubt. The shoals and quicksands of adversity would no longer be known, as the man who has in such a few years made his school of music a power in the country could with surety guide the unfortunate Chicago Conservatory to better days.

\*\*\*

An undercurrent of mystery prevails regarding the proposed music department of the Chicago University, for which it is said that Dr. Harper is endeavoring to secure the necessary money. Wardner Williams, who has the music in charge at present, will, of course, have control of the department, as he has shown in a quiet way that success is possible without any appropriation, therefore what could he not accomplish if the music section were liberally endowed! A somewhat ridiculous statement was made in an evening paper that the late manager of the Chicago Conservatory might take charge. It is not possible of credence that the position would be given to Mr. Kayzer's former bookkeeper. The University Music School, if ever it becomes a reality, must be commanded by a man who can combine art and executive ability. It is extraordinary that the University should not have instituted a music section before this. The Northwestern University has had a music department for some years, but it does not amount to anything, owing to the peculiarly narrow views held by the management.

\*\*\*

Miss Birdice Blye gave a piano recital at Kimball Hall Thursday, March 29, winning a veritable triumph. Miss Blye was in fine form, and gave an interesting program, containing several novelties. She also played several encores. The audience which braved the storm for the pleasure of listening to Miss Blye's playing were very enthusiastic in their praises, pronouncing Miss Blye a "really great artist."

\*\*\*

A once famous baritone, Cav. Emilio De Bernis, gave a concert last night. An audience of only moderate proportions attended, but made up in applause what it lacked in numbers. All the selections were received generously, especially the prologue from "Pagliacci," which Signor de Bernis sang with much forceful expression. Miss Blauer, a contralto of much promise, was heard to good advantage in "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson," while an excellent success was obtained by

Mrs. Kent, a pupil of the distinguished teacher, Elena Varesi. Mrs. Kent has many gifts, and should be among the prominent singers of the city in the near future.

Signor Buzzi Peccia was the assisting artist, and ably contributed by his splendid accompaniments.

Charles W. Clark.

Recently fulfilled engagements by the favorite baritone, Charles W. Clark, were as follows:

Spiering Quartet, University Hall, Fine Arts Building, March 6.

Choral Symphony Society, St. Louis, March 8.

Central Music Hall, Chicago, March 10.

Galesburg, Ill., March 16.

Union League Club, Chicago, March 29.

Mr. Clark is engaged to sing at the Germania Club April 5.

Armour Institute, Chicago, April 14.

St. Joseph, Mo., April 24.

Champaign, May 10 and 11.

Kansas City, May 21.

Saginaw, May 24.

It is Mr. Clark's intention to sail for Europe early in June.

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A dramatic entertainment, consisting of two short plays and two monologues, will be given by advanced students of the American Conservatory Saturday afternoon, April 7, at Handel Hall. The affair will be under the direction of Miss Lila Howell and Emma G. Lumm.

The young pianist, Carolyn Louise Willard, who is a pupil of Fannie Bloomfield-Zeisler, received the following notice on her recital in the *Omerlin Review*:

"The first recital of this term's artist course was given last Friday evening, February 2, by Miss Carolyn Louise Willard, pianist. She gave an excellent performance. The program was choice and sufficiently varied to give opportunity for quite a broad range of expression; the player's technique is sure, facile and well balanced, her interpretation always judicious and often poetic. Especially noteworthy was Miss Willard's rendering of Bach's Chromatic Fantasia and Fugue, to which she gave a lyric grace and a fine adjustment of tone values which we miss in the more impassioned rendering to which we are accustomed. It was not the traditional reading, but it seemed at the moment to be convincing. The very cordial response from the audience was a recognition fairly earned by genuine musicianly piano playing."

Among the artists who devote their time musically to illustrated lectures none stands in higher repute than Maurice Aronson. His latest appearance was at the Auditorium, at Freeport, Ill., where, according to the newspaper criticism, he gave an entertaining lecture-recital on Chopin.

\*\*\*

Since the commencement of the French Opera three weeks ago the Chicago orchestra has been on tour, prin-

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cipally in the South. Yesterday the series of concerts was renewed with a program which brought out a larger attendance than usual. Unless the Auditorium is well filled it looks what Albert Chevalier describes as a "dreary, dreary desert." And no matter how meritorious the program is, unless the hall is well filled an air of coldness prevails during the entire performance. It was the more gratifying to witness the increased attendance at this concert which, if not so alluring as some during the first half of the season, was yet full of interest. The soloist was Mrs. Katharine Fisk, who made her reappearance after a year's absence. The handsome contralto never looked better and was warmly welcomed by her loyal legion of friends and admirers, who retain a strong regard for this Chicago woman. She has won fame for herself wherever she has been heard. Her first selection, "O Ma Lyre Immortelle (Gounod) was enthusiastically applauded, but she refused the encore. Mrs. Fisk, in the second half of the program sang "Fair Spring Is Returning," from "Samson and Delilah," and in response to the demand, as encore, sang "My Heart at Thy Dear Voice," from the same work. It was generally remarked that Mrs. Fisk's voice has wonderfully broadened since she was last heard here, and she retains the same charming style in her singing that always endeared her to the Chicago audiences.

FLORENCE FRENCH.

(To be continued.)

### Becker Lecture-Musicale.

GUSTAV L. BECKER'S regular lecture-musical was given on Saturday morning, April 7, at his home, 1 West 104th street. The general subject of the series is "Music as a Representative Art," and the subject for the day was "Music Representing Elemental Nature."

The lecturer said that music could represent the phenomena of nature in two ways—the lower and more obvious by direct imitation, as of thunder by trills and descending chromatics in the bass. The higher method is through suggestion. It is impossible for music to represent the view from the top of a mountain as definitely as by a picture, but certain music can produce in the mind of the listener something very like the same emotional impression as that produced by a mountain view, and so can be considered as representative of it in the best sense. The lecturer quoted from the series of tests made by Mr. Becker, to show how this had been done.

The following program was played by Mr. Becker and several of his pupils: "Mountain Climbing," Raff; "Thunderstorm," from the "Pastoral Symphony"; "Sandstorm in the Desert" (two pianos), David; "Murmuring Breezes," Jensen; "Magic Fire Scene," Wagner-Brassin; "Walderauschen," Liszt; "At the Spring," Piutti; "Etincelles," Moszkowski. The assisting artist was Griffith Griffith, the Welsh baritone, who sang with pronounced success Schubert's "Aufenthalt," and by especial request a folk song in his own language, "Ar Hyd y Nos."

#### Gamble in "The Messiah."

Ernest Gamble has just been engaged by the Bay View Assembly to give a recital on August 7, and to sing in the "Messiah" August 8; This follows his engagement at Chautauqua, N. Y., during July.

Mr. Gamble has just closed a big season in the West. This week he is in Oil City, Pa., 16; Hamilton, N. Y., 17; Norwich, N. Y., 18; Canandaigua, N. Y., 19; Geneseo, 20.

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### Mme. Murio-Celli Dead.

AT the moment of closing the last pages of this issue, late yesterday afternoon, comes the news that Mme. Murio-Celli is dead. She expired at 10 o'clock a. m. She was one of the best known vocal teachers in the



city, and as an operatic singer she could look back to a career fraught with honor and success. She was born in Breslau.

The MUSICAL COURIER files contain a complete record of her artistic career, but there is no time now to prepare it. Something more will be said of her in our next issue.

### Musical Works at Paris Exposition.

[OFFICIAL.]

FROM the official program, which is just from the press, it is learned that music will be represented from the point of view of both composition and execution.

The musical works of all nations participating in the Exposition will be recognized and admitted.

The conditions under which music participates in the Exposition are submitted to the consideration of the commissions of musical renderings and choral societies, musical harmony and wind instruments, instituted by decrees of the ministers of public instruction and fine arts, of commerce, of industry, of posts and telegraphs upon the report of the director of fine arts and with the approbation of the commissioner-general.

The official renderings will consist of four concerts with orchestra and vocal soloists or instrumental soloists. Six concerts with orchestra, soloists and chorals. Recitals devoted to the organ. Instrumental and vocal salon music.

The program offered by the commission of musical renderings will be exclusively of works and fragments of works of ancient and modern French composers. The large

est part of the works to be rendered will be those of living composers. Composers cannot have more than one of their finished operas or operas not belonging to the current repertory can be executed.

Works when once admitted cannot be withdrawn before the close of the Exposition. The composers whose unpublished compositions have been admitted will retain their entire copyrights.

Expense of printing musical pieces which are rendered in the official concert will be charged to the special budget of the musical renderings.

Organists who desire to be recognized by the Exposition should address their communications to the commissariat-general of the bureau of arts before April 15.

Musical societies, French as well as foreign, will meet during the day in the grand festival hall of the Trocadero and the musique de chambre in the small hall.

The duration of each concert will be two and a half hours.

Musical societies, French as well as foreign, will organize their own concerts at their own expense and risk. All the expenses, whatever they may be, involving the organ-works rendered, except as regards musique de chambre, or parlor and organ music.

Concerning dramatic music, only fragments of unpublishing of the concerts and their performance, as well as that which concerns the material outlay, will be supported by the interested parties. The only exception will be the expense of the general police, over which the French commissioner-general reserves the absolute control and direction, and for the maintenance of which a deduction of one-tenth of the gross receipts will be made.

For each musical recital which will take place in the grand hall of the Trocadero 4,000 seats shall be reserved for those societies who have been granted the use of the hall under the conditions above stipulated.

The societies who are granted the use of the halls are at liberty to fix and regulate the price of seats, said tariffs to be submitted to the commissioner-general for confirmation.

The number of repetitions for the grand concerts is fixed at a maximum of three. No selection of music of a political character will be allowed to appear on the program.

Musical societies from the United States will be admitted upon a guarantee of United States Commissioner-General Ferdinand W. Peck.

One hundred reserved seats in the grand hall of the Trocadero will be placed at the disposal of the commissioner-general for each of the musical recitals. Musical societies from the United States and other countries except France will be restricted from giving any musical recitals in Paris.

The festivals of the choral societies of France and foreign nations will take place during the month of July.

The prizes will consist of crowns, palms, medals, of gold and silver.

Steps will be taken with the railroad companies with a view to obtaining the customary reductions of transportation.

The juries will be composed mostly of musical celebrities and persons whose appreciation and knowledge of music are well known.

The fêtes of the harmony societies and the wind instrument societies will take place in July and will be followed by a festival. The Trocadero hall will also be placed at the disposal of the harmony and wind instrument societies both of France and foreign countries.

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Pupils also prepared for entrance at the Royal Conservatory at Liege, Belgium. Celebrated exponents of the Belgian School: De Beriot, Wieniawski, Fourné, Vieuxtemps, Leonard, Hasselbrink, Marsick Thomson, Tschaikowski.

## Von Klenner Pupils.

## Recital in Brooklyn.

WISSNER HALL, Brooklyn, was crowded to the doors last Friday evening by an audience eager to hear the pupils of Mme. Evans von Klenner, the celebrated vocal teacher of New York.

In compliance with numerous requests from pupils and patrons who reside in Brooklyn, Madame von Klenner consented to give a recital across the Bridge, in order that the work of her studio might be illustrated to her influential Brooklyn following.

No special efforts were made to "show off" talented pupils. Indeed, the entire details for the recital were arranged in a fortnight. The pupils who appeared were just "average pupils," as Madame von Klenner herself declares. In justice to her, however, it should be stated that a number of the young women sang brilliantly, and as for the singing of the Viardot Circle, that aroused great enthusiasm. The Circle, composed of fourteen of Mme. von Klenner's pupils, was heard at a concert in the winter by the Women's Philharmonic Society, and at that time scored an emphatic success. The program for the Brooklyn recital was as follows:

Nymphs of the Wood.....	Delibes
Viardot Circle.	
Aria, O luce di quest' Anima.....	Donizetti
Miss Mabel M. Parker.	
Duet, Les Cavaliers.....	Brahms-Viardot
Misses Travers and Knapp.	
Piano solo, Variations on a Theme by J. S. Bach.....	Fiqué
Carl Fiqué.	
Songs—	
Wer nur die Sehnsucht kennt.....	Tschaikowsky
Autumn Gale.....	Grieg
Miss Sara Evans.	
Songs—	
Verhängnis.....	Beines
Lied an der Mühle.....	Beines
Solveigs Lied.....	Grieg
Mrs. Katharine Noack-Fiqué.	
Trio, Les Trois Demoiselles.....	Via rd
Misses Travers, Rae and Evans.	
Who Shall Be Fleetest.....	Barnby
Viardot Circle.	
Soloist, Miss Parker.	
Piano solo, Twelfth Hungarian Rhapsody.....	Liszt
Carl Fiqué.	
Recitative and aria, Lucia di Lammermoor.....	Donizetti
Miss Frances Travers.	
Duets—	
Forsaken.....	Dvorak
Parting Without Sorrow.....	Dvorak
The Fugitive.....	Dvorak
Misses Parker and Evans.	
Aria, O Don Fatale.....	Verdi
Miss Bessie Knapp.	
Chorus, The Gipsies.....	Schumann
Soloists, Misses Mott, Huncke and Delafeld.	

As is generally known, Mme. von Klenner is the representative of the Viardot-Garcia method in this country, and, as has been previously stated in THE MUSICAL COURIER, the singing of her pupils is the best illustration that Madame Viardot, of Paris, did not err when she conferred these honors upon her distinguished pupil and friend, Mme. Evans von Klenner.

After announcing that Mme. von Klenner's pupils sing well, the next thing to discuss is the thoroughness of the mental as well as the vocal training. The entire program was delivered without a note of music in sight. The concerted numbers as well as the solos were sung entirely from memory, and this of itself is an achievement of which some of the full-fledged prime donne cannot boast. Emerson has declared it takes "a god to know a god," and only someone who has studied the mysteries of vocal music for years can appreciate the splendid work Mme. von Klenner is doing. The audience applauded in generous fashion the best things of the recital.

As encores, Miss Mabel M. Packer sang "A Resolve," by Foutaniolles; Mrs. Fiqué, a song in the Hungarian style, composed by her husband; Miss Travers, "Shall I Tell Her?" by Wekerlin, and Miss Knapp gave "Weil-spring," with violin obligato, played charmingly by Frederick Landau, a pupil of Musin. The audience also insisted on a repetition of the Viardot trio, "Les Trois Demoiselles," delightfully sung by the Misses Travers, Rae and Evans.

As the soloists of last Friday evening recently received individual mention, it is not necessary here to refer again to the excellence of their work. Mme. von Klenner, as at the recent concert by the Women's Philharmonic, conducted with the baton the numbers by the Viardot Circle.

Carl Fiqué assisted as the piano soloist of the recital. Mr. Fiqué also accompanied his wife's solos. Mme. von Klenner and Mrs. T. Elliot Hines played the other accompaniments.

Subjoined are the names of the members of the Viardot Circle: Mrs. F. M. Avery, Miss Antoinette Huncke, Miss Mabel A. Porter, Miss Marian Mott, Miss Frances Travers, Miss Florence Keith, Mrs. K. N. Fiqué, Miss Sara Evans, Miss Julia L. Delafeld, Miss Mabel M. Parker, Miss Bessie Knapp, Miss Anna Rae, Miss Harriet Densmore and Miss Lucy Kent.

After the recital Mme. von Klenner received the hearty congratulations of many, and was presented after the Barnby number with a huge bouquet of pink roses.

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## Castle Square Opera Company.

COMIC opera still continues to attract large audiences at the American Theatre, where the Castle Square Opera Company is singing the last month of its engagement.

On Monday evening of this week "Pinafore" and "Trial by Jury" were successfully revived, and the same double bill will be presented throughout the week.

## Clementine de Vere as Valentine in "The Huguenots."

ALWAYS artistic, whether in concert or opera, Madame De Vere has gained in breadth and dramatic force, and this season especially has distinguished herself on numerous occasions. Following are some newspaper criticisms:

Mme. De Vere is always an admirable singer, but she had not before been heard here in a large dramatic role, and she sang Valentine with unexpected breadth and power.—Philadelphia Times, March 9, 1900.

As for the Valentine of Mme. De Vere, I predict that when she has studied the role carefully it will be one of her best impersonations.

The music of Valentine is difficult. It requires intense dramatic power as well as brilliant execution, so that it was a dangerous thing for Mme. De Vere to attempt without careful rehearsal.

Therefore, to sing it as well as she did without rehearsal, was remarkable.—Philadelphia Item, March 9, 1900.

Mme. De Vere was in excellent voice, and the effectiveness of her impersonation (Valentine) was really extraordinary. The earnestness, the intelligence, the sympathetic tenderness, the sustained dignity of it filled those who knew and realized the disadvantages under which the singer was laboring with amazement.—Philadelphia Inquirer, March 9, 1900.

It is to her great credit to say she sang and acted the role (Valentine) in splendid style, and deserves every commendation for what she did in a part trying under the most favorable circumstances.—Philadelphia Press, March 9, 1900.

Among the spring concerts at which Mme. Clementine De Vere will sing are: Philadelphia, April 21; Boston, with Boston Symphony Orchestra, April 26 and 27; Albany Music Festival, May 9; at performance of "Samson" by People's Choral Union, at Carnegie Hall, May 13. At the Boston Symphony concerts Mme. De Vere will sing excerpts from Beethoven's "Fidelio" and from the Ninth Symphony. After filling these engagements Mme. De Vere will sail for London and join the Grau forces at Covent Garden. Mme. De Vere saved the performance of "The Magic Flute" at the Metropolitan Opera House last Saturday afternoon, when at very short notice she sang the role of Pamina in place of Emma Eames, who became suddenly indisposed.

## Toselli at Monte Carlo.

THE wonderful young Italian pianist, Enrico Toselli, played at the concerts of the Cercle des Etrangers at Monte Carlo, under the direction of M. Léon Jehin, on March 15 and 18.

On the first occasion he played the Rubinstein D minor concerto and a Martucci Toccata and a Chopin Polonaise. For the second concert he performed Liszt's E flat concerto, the Fifth Barcarolle of Rubinstein and Martucci's "Etude de Concert." The success was instantaneous, and a re-engagement was at once made.

## Del Puente Concert.

AT Griffith Hall, Crozier Building, Philadelphia, Pa., on Thursday evening, April 19, 1900, a grand concert will be given by Sig. Giuseppe Del Puente and Mme. Helen Del Puente, assisted by their pupils, Miss Elizabeth B. Strassburger, Miss Gertrude Barron, Miss Bessie Lambert, Miss Adele Bowne, Miss May Finch, Miss Mamie B. Knorr, Miss Frances Atkins, Miss Ester M. Davis, Mrs. C. A. Brown, Clarence L. Bordner, Ray Yonngman, Albert Furman, H. B. Schermerhorn, William A. Graff and Dr. Francis Avil. Miss Gertrude Barron and J. C. Warhurst at the piano.

## CHANGES AT STEINWAY'S

THE annual meeting of Steinway & Sons Corporation took place on April 2, the stockholders electing the following directors: Charles H. Steinway, Frederick T. Steinway, Henry Ziegler, Nahum Stetson and F. Reidemeister.

The directors elected the following officers: President, Charles H. Steinway; vice-president, Frederick Steinway; treasurer, F. Reidemeister, and secretary, Nahum Stetson.

Mr. Reidemeister takes the place of Mr. Chas. F. Tretbar, who is to be absent in Europe for quite a time, and as Mr. Stetson is to make an extended visit to California, and on his return Mr. Charles Steinway is to go to Europe, a board of directors had to be elected representing a working majority at home all the time. Mr. Frederick Steinway will also go to Europe.

## Hadden-Alexander's Program.

MRS. HADDEN-ALEXANDER recently gave a piano recital before the Women's Philharmonic Society, assisted by Mrs. Raymond Brown and Harry Briggs, pianists.

Mrs. Alexander's success was pronounced; she has seldom been in as good form, and her playing of the following interesting program was successful, greatly applauded and a musical event:

Fantaisie and Fugue, G minor.....	Bach-Liszt
Concerto, F minor.....	Chopin
(Orchestral accompaniment on second piano, Mrs. Raymond Brown.)	
A Group of Songs, transcribed by.....	Liszt
Two Love Songs.....	Schumann
A Spring Night.	
Dedication.	
Two Polish Songs.....	Chopin
My Delight.	
The Maiden's Wish.	
Russian Nightingale Song.....	Alabiéff
Two German Songs.....	Schubert
Hark, Hark, the Lark!	
The Erl King (Goethe).....	
Etude de Concert, op. 11, No. 3.....	Grondahl
A Sea Sketch.....	Chase
Phantoms.....	Beach
Air de Ballet, op. 30.....	Chaminade
Scenes from Norwegian Folk Life.....	Grieg
Concerto, op. 23, D minor.....	MacDowell
(Orchestral parts on second piano, Harry Briggs.)	

## Mrs. Potter-Frissell.

MRS. E. POTTER-FRISSELL, the well-known pianist and pupil of Leschetizky, was in Leipzig during the past week, for the purpose of hearing Melba sing and attending the big concert of Tschaikowsky compositions at which Sophie Menter was the soloist. Mrs. Frissell explained her theories applying to piano technic to a select company, and gave practical illustrations by playing compositions of Bach, Mendelssohn and others. Mrs. Frissell will in future divide her time equally between Leipzig and Dresden in THE MUSICAL COURIER correspondence.

## Erlanger Opera in Paris.

A DRESS rehearsal was given, on Monday evening, at the Opéra Comique, Paris, of a new opera, "Le Juif Polonais," music by Erlanger, libretto by Henry Cain and Ghenssi. Victor Maurel was in the cast.

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